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Official Organ of the MUSIC EDUCATORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

Music and American Youth

HOWARD HANSON

THE DEVELOPMENT of music in the public schools, in my opinion, constitutes the most significant progress that has been made in the musical development of the United States. It is not too much to say that this movement has not only national but world significance. In public school music, America has indeed surpassed itself and given to the countries of the old world a lesson and an example.

The development of the school music program is, of course, not equal in every locality, but all of us, wherever we may be situated, can bear witness to its amazing progress in the past two decades. Those of us who have been privileged to observe the growth of public school music in its highest forms, as exemplified in the National High School Orchestra and the National High School Chorus, have received an unforgettable thrill. To go to an average American city and to hear in the high school auditorium of that city a group of boys and girls playing great symphonic literature is to take away a vivid memory.

I shall not dwell upon the importance of music, nor its supreme importance in the lives of the young. It has been demonstrated countless times—and the degree to which we Americans believe in its importance is evidenced by the fact that music in the public schools of our country excels that of any other nation of the world. I would rather call your attention to some things that these boys and girls of the high schools are teaching those of us who are older.

First, they are a living demonstration of the falsehood of the statement, which we used to hear repeated casually over and over again, that the Americans are an unmusical people. The American child ranks in musical talent with any in the world. Music is a matter neither of race nor of political boundaries. When we hear the American youth of today playing and singing we can but be amazed that at one time not so long ago anyone had the effrontery to question the musical talent of the American child.

An address given by Dr. Hanson in connection with the first of the current series of "Music and American Youth" radio programs sponsored by the Music Educators National Conference. This program was broadcast from Rochester, N. Y., October 21, under the direction of Charles H. Miller, Director of Music in the public schools of Rochester.

In the second place they have given to us an example of true democracy in art. The attitude of these young men and women toward music is a far cry from the snobbishness exhibited by some of their elders, especially some of those who have supported and controlled music in America. To these young men and women music exists as music without prejudice and without snobbery. They do not wait for the morning paper before deciding whether or not they like a composition. Their reaction is direct, immediate, and honest. Whether the music is of the classics or of contemporary American origin, they treat the best of it with equal enthusiasm. At a time when the professional managers of music were hesitating over the acceptance of the fact of the birth of a new American music, our high school orchestras had already mastered its intricacies, had tasted of its high qualities, and had given themselves whole-heartedly to the development of the music of their own country. I have myself from time to time had the pleasure of conducting my own works and works by other American composers with such organizations as the National High School Orchestra, and the enthusiasm with which these young musicians play the music of their own land has given me some of my most thrilling experiences.

While some of our elders are still looking backward, these young men and women are looking forward. They are looking forward with a vision to an America which will express itself through the medium of music—a day in which the American musician will minister to the American people, not only through the music of the past and the music of Europe, but through the music of our own people and our own time. The realization of that dream and of that vision is not far away, and for its consummation we shall be indebted largely to the young people of our own country who have taught us that music here in America, once it is released from prejudice, snobbishness, and class distinction, can be the great socializing force for which God put it here on earth.

Music and American Youth Broadcasts, Sundays, 10:30 A. M., E. S. T., to and including November 25

(See announcement on page 64)

The National President's Page

By HERMAN F. SMITH

Knowledge—Our Stock in Trade

THE EFFICIENT HOUSEWIFE in the great American home can give you the daily market quotations for butter and eggs—she knows when the local stores are having anniversary or red tag days, managers' sales, pre-inventory and clearance sales—when a change in the breakfast fruit menu is economically possible—when the living-room rug can be moved to the large bedroom and a new one purchased for the living room and perhaps the "occasional" chair added; she can tell you when the prices of wearing apparel are most favorable for replenishing the family wardrobe, and in making the replenishment be fully cognizant of what changes in style must be recognized, in order that her family may be suitably dressed to "keep up with the times"; she can tell you when a cinema production of merit is showing in the local theater—where a canary bird and cage, or a Scotch collie puppy may be for sale—and so on *ad infinitum*. This stock in trade is hers because she reads the advertisements in the daily papers and current magazines. She keeps informed on all phases of life contacts that might affect the functioning of her home. The planning of her daily program is dependent upon the information received from the content of advertising copy.

Last month there came to the desks of 15,000 school music instructors the MUSIC EDUCATORS JOURNAL—a publication devoted to supplying "stock in trade" for its readers. Distributed among its content of seventy-six pages were approximately thirty-seven pages of copy devoted to information concerning the equipment for promoting music education. Music educators have the same urge to keep up with the times as does the efficient housewife, but are they as fully aware of the vast store of information available for them through the pages of the JOURNAL as is the housewife of her pages in the daily paper? The efficient music teacher possesses a general knowledge of music materials and keeps continuously on the alert to add more knowledge to this fund. New developments in the production of instruments and supplies as well as new publications and arrangements are being announced constantly, and the teachers who avoid becoming provincial in their music tastes give careful attention to these announcements. A knowledge of methods, an understanding of psychology to guide procedures, a well-defined philosophy to determine aims, and a fine sense of musicianship are all important to the music pedagogue, but a knowledge of materials must be added to make the equipment practical and complete. *Do you read your Journal ads?*

Executive Committee Session

▲ AS THIS ISSUE of your official organ goes into the mails your Executive Committee, composed of President, First Vice-President, Second Vice-President, and four Conference Members at Large, are holding their first executive session for this biennial term in the National offices in Chicago. Many important decisions concerning the policies of the National Conference have to be made by this group. The deliberations and final decisions of the committees in the past have guided the course of our great Conference wisely. Continued growth in prestige and influence will be further promoted if this Executive Committee can have your suggestions, counsel and advice. Write to any member of the seven on the Committee, or to the Executive Secretary, concerning any issues that you feel are of importance.

Editorial Board

▲ THE CONSTITUTION of our Conference provides "that the President may in his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than eight members to serve in an advisory capacity to the editor of the Conference publication." As this plan of procedure has been functioning very well since its adoption a few years ago, it is with confidence in continued satisfaction that the following personnel for the 1934-36 Editorial Board is announced:

Edward B. Birge, *Chairman*, Bloomington, Ind.
Will Earhart, Pittsburgh, Pa.
Karl W. Gehrken, Oberlin, Ohio
Mary E. Ireland, Sacramento, Calif.
Jacob Kwalwasser, Syracuse, N. Y.
James L. Mursell, Appleton, Wis.
Paul J. Weaver, Ithaca, N. Y.
Grace V. Wilson, Wichita, Kan.

N. E. A. Music Section

▲ THOSE WHO ARE INTERESTED in having a strong music section develop in the National Education Association will be pleased to know that Edith M. Keller, Director of the Ohio Department of Music Education, has been appointed chairman for the next meeting, and that Marguerite V. Hood, Director of the Montana State Department of Music Education, has been appointed secretary. We can rest assured that a strong program will result from their capable leadership.

Herman F. Smith

President, Music Educators National Conference

Milwaukee, Wis., October, 1934.

Education Through Music

CHARLES H. LAKE

Superintendent of Schools, Cleveland, Ohio

RECENTLY I attended a large meeting of educators at which there were the usual programs of speeches and music, and I had occasion to talk to a considerable number of those who attended the programs. Without exception these persons expressed an interest in the music in the programs, and without exception they did not have much to say concerning the speeches that they had heard. Now the speeches certainly were not below the accepted standard of good speeches, but the music had given them something which they enjoyed without effort. The speeches could be read later if they wanted to know what was in them, but the pleasurable experiences which had come through the music could not be recreated with the identical settings and background. Some commented upon one phase of the music and others were impressed with some quite different phase. Some liked especially a children's chorus of several thousand voices, some liked certain orchestral effects, some liked certain combinations of strings and voices, but almost every one had found something which he appreciated and which stirred him to response.

All of this set me to thinking as to what, after all, is the effective residue of an education? What educational experiences cling to us through life and produce profitable returns in terms of usefulness, pleasure, and satisfactions? What are the elements of an education which we would not do without? I predict that the answer to this last question will place music, as well as some others of the arts, very near the top of the list. Nearly every one enjoys music. We do not all appreciate and enjoy the same things in music, but this does not affect the truth of the statement. Listening to music is an art in itself and like other arts it requires much practice and training. Today this training is not left to chance as it was some years ago in our system of public schools, but it is a part of our regular program of musical education.

In the administration of education we must be in constant search for the most valid materials and the best methods of presenting them. We must be in constant search for the truth. But truth just as an ab-

stract fact may be a most colorless and absurd thing without point or meaning. Truth, in order to be effective, must be an important truth and it must have direction. It must lead some place and have relation to other important truths. The school is an organization for training young people and adults to live in a complex society, and to make that living as interesting and effective as possible. The school is particularly concerned with discovering what educational materials yield the most desirable results, with that program of studies which is most effective in producing what we may choose to call a good citizen. The school is an instrument and not an end in itself. It must never get between the child and the facts. This may be very difficult at times. There have been many communities in which the schools have very definitely been placed between the child and the facts. We have not always been willing to have the facts taught. Educators have sometimes paid tribute to the brigands in order to be let alone. We hope that time is past.

When we speak of effective materials in our program of studies, we must remember that the same materials do not apply with the same effectiveness to all pupils. We cannot expect the same results from the same program for all of our pupils. There are too many variables to be considered. The pupil, the teacher, even the materials and their settings are variables, and, of course, affect the product.

What we teach must be determined by the desired product. What is it that we want from our educational system? Well, we want people of character, of course. But character is a quality of a person's experiences. It is a quality of the things that he does. It manifests itself in everything that he does. If he doesn't do anything, he is characterless. What is it that he should do? Well, he must obtain a living in some way or other; he should participate in the political and social life about him; and he should contribute something to his own enjoyment of life and the enjoyment of those about him. To train him to do these things we have our school system. The school system is supposed to bring the child and educational materials together in the most effective way to achieve the desired results.

In times like these many school administrators have



CHARLES H. LAKE

EDITORS' NOTE: This article is abstracted from Mr. Lake's address given before the Music Educators National Conference, Chicago, April 1934. The address in full will be found in the 1934 M. E. N. C. Yearbook.

had to be so busy with details that they have had very little time to think about education. Of necessity they have had to "muddle through." But even in the best of times there have been some school administrators who have not believed many things "very hard." They have been willing to permit their mild opinions to be "denatured" to fit in with those of the balloon-raising non-professional critics who are always to be found. We cannot do this just now. We must know what we want to do in education. The challenge is here and we have the ability to meet it.

On the question of curricula, we are asking ourselves: What place has any subject in our plan of education? What place has music in our school system? What is it that music can do in education that cannot be done as well or better by some other subject?

What we particularly want to give the child, in so far as music is concerned, in the first few years of his work in education is *experience* in music. In these years we shall not worry much about his technical knowledge of the subject. We want him to sing and enjoy it. It must be a pleasurable experience to which he wishes to return again and again. After the third grade we may begin the technical development of his musical experience, but even here the development should come as the natural result of his enlarging appreciation. As the pupil advances through the grades, there should be increasing emphasis on choral singing. All through the elementary grades there may be, with profit, special school choirs, special instrumental groups, such as rhythm orchestras in the lower grades, and more advanced orchestral groups for those who have the ability and the inclination. Beyond the eighth grade it is my opinion that all public school music should be elective. In Cleveland, with a school population of forty thousand pupils in grades nine, ten, eleven and twelve, 15,400 pupils are now electing music.

Why do we teach music in our schools? While we have been reducing expenditures in education so drastically the past few years, there have been many suggestions that music is one of the non-essentials and could be eliminated without much loss to our educational plan. To get an answer which could be understood by every one, we have made a most careful analysis of the costs of the subjects we teach in all grades above the sixth grade. The study shows that music is one of the lowest cost subjects in our whole program of studies. When it is pointed out that if the pupil were not taking music he would be taking some other subject that would cost the community more in terms of actual expenditures per-pupil-hour, the criticism loses much of its force. *But it is still imperative that we know why we want music in our schools even if it does not cost much.* Administrators in education must be interested in relative values and they must expect a great deal of help from the teachers and supervisors

of special subjects. They are the only ones who are likely to discover the means for evaluating the work of their particular fields and impressing these values upon their communities. The very best way to impress a community with the value of music in the schools is to produce music. To do this we must have expert teachers who love music and like to teach it to children.

At times, music has been somewhat handicapped by the difficulty of finding teachers who were trained in their subject, who knew the technique of teaching music to children, and who had an appreciation of their work as a strong factor in education. If the teaching is as good as it should be, the demand for eliminating music will be very weak in any community. People do not often analyze their liking for music, but they want music in their schools and in their homes. It is the most widely disseminated of all the arts, and it is increasing rapidly in extent and satisfactory performance. It has been the teacher of music, of course, who has brought about this great change. Until quite recently we did very little to develop music teachers. Teachers just grew or drifted into the work. Often the public school music teacher was someone who couldn't succeed at anything else and had a "knack" for music. There were few standards for music teachers in the public schools. A few cities such as Boston and Cincinnati made rather unusual progress and assisted all our schools in establishing ideals of development. Today the situation is quite different, but there is still a shortage of *good teachers* of music. The demand will continue and I believe it is definitely to the interest of those who are teaching music to try to increase the number of those who can teach it well.

The successful teacher of music must be instinctively a creative artist—not one who is interested in "self-expression," but in producing art. He must have a genuine absorbing interest in his art, as differentiated from an interest in his own emotions and a sentimental pose as an artist. He must secure attention through his product rather than directly through himself. "Artistic temperament" has no place in teaching. His teaching energies must be directed to objective ends. He is a means to an end.

Supervision of the right sort can do a great deal to develop beginning teachers and undertrained teachers into satisfactory teachers. With departmentalization of all music teaching, the work of supervision can be made much more effective. I do not think that we shall need as many supervisors of music as we have had at times, if our music teaching is properly organized. The supervisor of music of some years ago was a teacher and not a supervisor. I am thinking of supervision today as the work of an individual who is seeking to improve the materials and the techniques of instruction with teachers trained for the particular kind of work they

CONTINUED ON PAGE FIFTY-TWO

Constructive Criticisms for Contests and Festivals

LEE M. LOCKHART

Special Supervisor of Instrumental Music, Pittsburgh Public Schools

ELEVEN YEARS AGO last spring the first National High School Band Contest was held in Chicago. Previous to that time a few local contests had been conducted here and there in the country, but, generally speaking, the idea of high school music groups competing with one another was new, and the extent of music contests and festivals was small indeed compared with the present day.

Since that first National Contest I have had numerous occasions to read criticisms of judges and to make them. From the first the judges' comments—if any—seemed more or less futile to me so far as their helpfulness was concerned. Few of them assisted the defeated leader to recognize his shortcomings and fewer shed light on *remedial measures* or *means of attainment* that might be taken. True, the adjudicators' remarks have become more useful as the judges have gained experience, and yet it seems to me that in most instances we are far from receiving our money's worth. As every contest participant knows, the entrance fees and costs—railroad fare, hotel bills, uniforms, etc.—are high, and the utmost should be done to provide each contesting unit with all possible reward. By *reward* I do not mean a high place, be it ranking or rating. I mean, rather, a rich reward of enthusiasm, experience, and fun untarnished by embarrassment.

In the spring of 1934 I found myself acting as sole judge of a state band and orchestra contest. Determined to do all within my power to reward every participant, I set about formulating a plan for judging that would be as constructive as possible. First, I analyzed the judge's score sheet handed to me. I found it to contain the following headings and sub-headings, each of which was to receive some mathematical percentage of a whole:

Factors of Good Performance

Tone: (1) Beauty, (2) Smoothness, (3) Control, (4) Richness, (5) Volume, (6) Balance, (7) Intonation.

Technique: (1) Precision, (2) Fluency, (3) Articulation, (4) Ease of execution.

Interpretation: (1) Style, (2) Phrasing, (3) Tempi, (4) Adherence to tradition, (5) Melodic under-emphasis, (6) Melodic over-emphasis, (7) Expression.

General Effect: (1) Spirit, (2) Sincerity, (3) Taste, (4) Contrast, (5) Tonal contrast.

Stage Deportment.

A little thought convinced me that judge and judged could have no basis for understanding one another, unless we were in agreement on the definitions of the terms used in the score sheet. Obviously I was the one to define terms, so I set about the task. Before going far

I realized that a mere definition of terms was futile unless I gave some advice concerning the means of securing beauty, spirit, precision, balance, etc.

Definitions and Means of Attainment

After hours of dictation to a patient stenographer, I succeeded in preparing definitions of terms with comments in each case on the factors essential to perfection in each item named on the score sheet. One of these "judge's assistants" was placed in the hands of each conductor. Each conductor was advised that remedial measures for those features for which he received low marks were given in the "definitions and remedial measures" prepared by the judge. In a somewhat condensed form these definitions and remedial measures follow. I believe this to be a departure from the usual method of criticism, and offer it as a suggestion that may possibly lead to another step in the right direction. Were a brief but comprehensive set of definitions and remedial measures, or "means of attainment" prepared by the National Committee on Contests and Festivals, the judges of these events would find themselves faced only with the necessity of rating each contesting group *high* or *low* under each heading. Their additional suggestions could be given as supplementary to those set down by experts who have studied the problems of our public school teachers of music. Although this paper deals with instrumental music, I believe the same general ideas could be applied to vocal music festivals and contests.

First General Heading: TONE

Beauty: A tone may be considered beautiful when to the trained ear it is pleasant and characteristic of the instrument producing it.

Be certain at all times that instruments have no leaks and that they are internally clean. Take care that vibrating units (strings, reeds, and lips) are regular in their vibrations. Only good quality strings should be used. Reeds must be trimmed so that the performers can play them with least difficulty. The lips of players of brass instruments should be sensitized to the task sufficiently to assure even vibration. Practice on long tones will accomplish this. Bow arms of players of stringed instruments must become able to draw bows steadily and with even pressure. At no time should the teacher permit a pupil to play an instrument in a way that is not characteristic of the instrument. The clarinet, for example, should not be played with vibrato. All eccentricities of performance should be eradicated.

Smoothness: Smoothness of tone obtains when vibrating units are so controlled that spasmodic fluctuations in tone are absent.

Bows should move evenly and with equal pressure. Wind instrument players should cultivate even breathing. (See paragraph under "Beauty" above.)

Control: A tone is controlled when the player possesses ability to alter its volume, pitch, and quality.

Keen listening and experimentation with dynamics will bring about a consciousness of control. (Lack of tone control is an

outstanding feature of the playing of most student organizations. A group with control of tone has no excuse for playing badly any music that lies within its technical ability.)

Richness: A single tone is rich when it has received the best resonance of the instrument. Ensemble tone is considered rich when produced by a variety of instruments, each producing a resonant tone of correct pitch.

Be certain the wind instruments are exactly the proper lengths to give resonance to a concentaneous pitch. If an instrument is too long, for instance, the player must raise the pitch with lip or reed (increase the number of vibrations per second) and the richness of tone is impaired. A tube that gives full resonance to 435 vibrations per second will not give full resonance to 440 vibrations per second.

As rapidly as possible add the enriching instruments to your organization. Remember, however, that a badly played bassoon or bass clarinet will detract from your performance more than it adds.

Volume: Volume means the quantity of tone.

Certainly ensemble or individual volume should never be so great that the player or players cannot increase it. For the sake of dynamic contrast, degrees of quantity must be available to the conductor. Reasonable fluctuations of volume by the whole ensemble or by portions of the group are vital to the variety necessary to make music interesting.

Balance: Balance is the term applied to the comparative volumes of tones produced by the instruments.

Keen listening will tell which note of a chord needs strengthening. Musical taste will dictate when this or that tone or phrase should stand forward or recede. Care should be taken to have equal volume possible from each of the several sections of orchestra or band.

Intonation: Intonation is the term applied to the degree of pitch perfection obtaining in a performance.

Be certain that instruments are in proper adjustment, each with itself, and all conforming accurately to a concentaneous pitch. Check the reeds of the reed instruments to be sure that each has enough strength to produce its tones up to pitch. Pull woodwind instruments sparingly, for doing so throws them out of tone each with itself as well as with others. Be certain that the valve slides of each brass instrument are in proportionate length to its open tube. To be in proper proportion the first valve slide should be pulled, if at all, twice the distance of the second, and the third three times the distance of the second. The extent of the pulling must be determined by tests too lengthy to be described here.

Second General Heading: TECHNIQUE

Precision: Precision is the term applied to precise playing of rhythmic features.

Precision does not mean the rigidity of the beat, although that is one characteristic. Where no particular rigidity of beat is present there may be a precise moment at which harmony will change, or at which voices may move. Precision occurs, then, in the softest and in the least rhythmically marked passages also. This is admirably marked in Schubert's *Unfinished*

Symphony when little feeling of punctuation occurs, and yet the tones move into new positions at precise and very definite moments. Under "Precision" I have had to include Unanimity, because this feature is not included as a sub-heading by itself. Unanimity has to do with the concerted movement of instruments playing the same pattern.

To bring about a complete and thorough understanding of the mathematics of the measure is absolutely necessary. If your group lacks precision and unanimity you may be sure that some of the players do not understand this important feature. To help overcome lack of rhythm comprehension a "sight" number should be introduced into each rehearsal. We learn to read best by reading. Whenever I find a group that seems to lack rhythm comprehension, I inform them of the necessity of understanding, first of all, the mathematics of the measure. If the student is able to locate the beat points throughout the music before him, he stands little chance of being out of place. That is not to say, however, that he need not have ability to feel rhythm also.

Sometime try this little experiment with your orchestra or band: Place before them a new piece of music and conduct a few measures while they read silently. At some convenient point, not necessarily a phrase end, clap your hands to indicate a specific point. Ask your group to start on that beat. It can be seen that accurate reading of your rhythm must have taken place if all are to start at exactly the same point. This fundamental, namely, the location of beat points, must be supplemented by accurate listening, for the minute and subtle rubato that is so important in music can take place only if the members of a group are listening carefully.

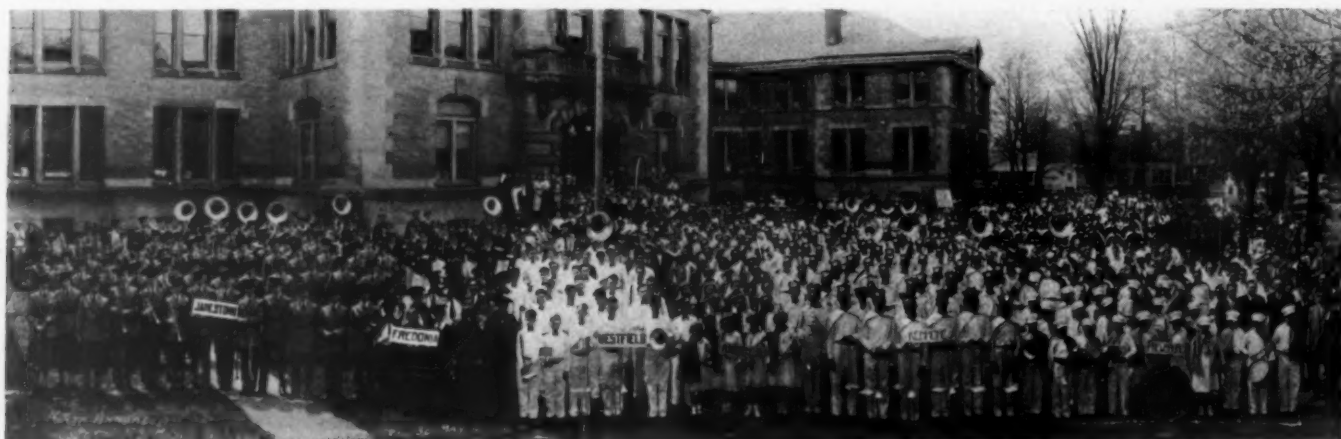
Try this experiment on your group sometime: After playing a strain or passage, sing a fragment of one of the inner-parts and ask your group to start where that fragment occurs. You will be astounded to find that only the best trained units will be composed of good listeners. Or, try this experiment: Sound the beginning or final chord of a piece of music, and after doing so, sing one of the notes of the chord and ask all those who have that tone or its octave to play. Again, even with this simple test, I think you will be astounded to find that several have not accurately heard their parts. Or, try this experiment: After playing a passage in which some player has been outstandingly faulty, ask the remaining players to point out the offender; or, better still, ask your players to point out work that was especially well done.

Fluency: Fluency refers to the ability of a group to play passages easily and rapidly.

Perfect understanding and control of all features of instrument manipulation and a mastery of note reading will, when coupled with sufficient time and a will to do, develop fluency. Many organizations have so many different levels of fluency that a good performance is almost impossible. Pupils unable to cope with difficult music should not be placed in a group of able players. The latter are retarded and the former are over-accelerated. We would not consider for an instant the combining of beginning and advanced students in subjects other than music. We should be very careful about doing so in our bands and orchestras.

Articulation: This term refers to the ability of pupils to tongue, bow, and slur.

The teacher should be satisfied with nothing less than absolute adherence to bowing marks for his stringed instrument players, and the same attention to tonguing and slurring marks



Class A, B and D School Bands at Ninth Annual Western New York School Music Festival, Fredonia, May, 1934

for his players of wind instruments. Pupils can and will be accurate with respect to articulation if the teacher will be sufficiently insistent.

Ease of Execution: See Fluency.

Ease of execution is closely akin to fluency. Much depends with respect to ease of execution on the difficulty of the music chosen. Obviously a group able to execute a simple number easily will be placed at a disadvantage if forced to play a difficult number. Several groups in the contest penalized themselves by this indiscretion. The leader should choose material, then, that his organization can execute without undue effort, for the moment effort enters there is a scramble for notes and a disregard for music.

Third General Heading: INTERPRETATION

Style: Style refers to the mode of motion of the music. For example, a march has a style that demands certain playing features. The minuet and the gavotte are other examples of styles.

The teacher must be familiar with the tradition, and be sensitive to the mode of motion, of the composition he is conducting.

Phrasing: Phrasing refers to the art of playing music with regard for melodic and rhythmic punctuation, relation, and contrast.

Leader and pupils must take in the musical content fully and continuously make judgments in matters of phrasing. Usually they must trust their musical sense for direction, but sometimes they can be taught by others if they will but seek help. Recordings are often helpful. To execute various phrasings, a need for deep breathing and fine bow control is requisite.

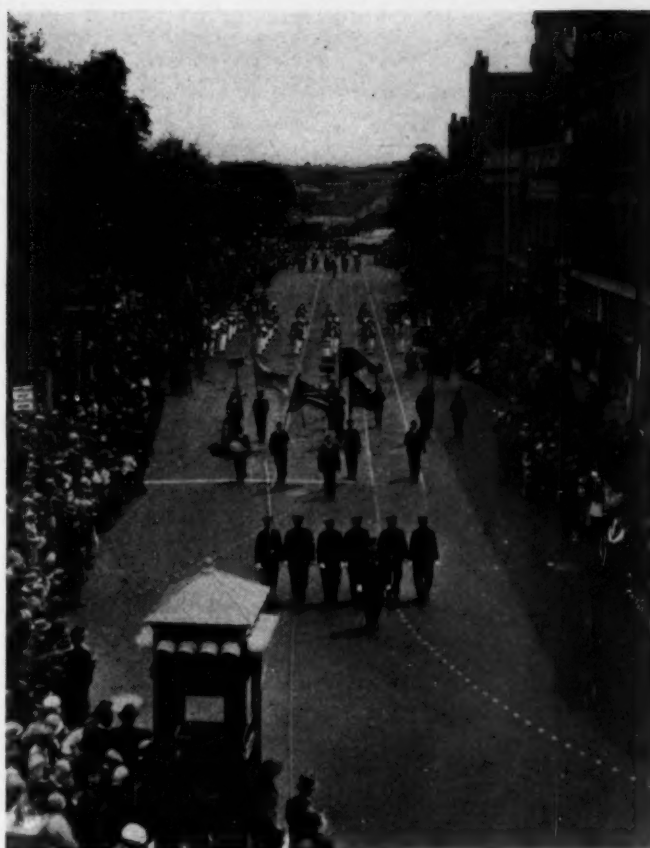
Rhythm: See *Precision*.

Tempi: *Tempi* refers to rates of speed.

Every piece of music has a tempo to which it is best suited. The conductor must vary this tempo slightly to suit his organization. Often a little sacrifice of tempo will result in an acceptable performance when the traditionally correct tempo would not. As a rule, band tempo in a number is a little slower than orchestra tempo. Clean playing at a slower tempo is much more satisfactory and sounds faster than unclear playing at faster even though proper tempo. Care should be exercised not to select numbers that cannot be played in approximately the traditional tempo.

Expression: An expressive performance is the opposite of a monotonous or mechanical one. I use the term expression to designate those subtle variations (delicate shadings, nuances) of volume, pitch, tonal timbre and rhythm, many of which are not, and cannot be, indicated on the printed music.

To bring about an expressive rendition, pupil and teacher must listen keenly at all times and be ready to vary volume, pitch, tonal timbre and rhythm, in the small, subtle ways that serve to transform a mechanical performance into an inspired one. This requires free reign of the imagination and a willingness to deviate from the notation in minute degrees. Expression is effected most often perhaps by variations in *dynamics* or *volume*. Greater or less volume by all members of an organization simultaneously is the simplest and most obvious form of dynamic change. Such changes are usually indicated in the music. Beyond simultaneous dynamic variety is the subtler type that requires the recession or accentuation of this or that tone, this or that melodic line, or this or that timbre. Pleasing variation of *rhythm* is another means of expression in music. A metronome provides rhythm, but it does not provide expression (elasticity) in rhythm, for its mechanical beat will not deviate in the ways that artistic rendition demands. There are some compositions, such as Poupini's *The Dancing Doll*, in which rhythmic expression is actually the absence of variety. But the artistic rendition of most music requires alterations of rhythm. A slight lingering on this tone of the melody, a slight hurrying of another tone or phrase, a rubato here, an accelerando there, will serve to bring out the necessary rhythmic variety. Slight changes of *pitch* also tend to increase expression. As all know, the leaning tones (those that tend to progress in certain directions) should really lean, that is, be altered slightly from the tempered scale. Naturally this cannot be done in an organization where the piano is included. Still another means of expression is furnished by tonal variety. In general, tonal variety refers to



A Familiar Festival Scene—the Parade. This one was in Waltham, Massachusetts

changes of *timbre* caused by choices of instruments and the relative dynamics of those chosen. For example, the proper (expressive) timbre for the principal melody of the *Andante Cantabile* of Tchaikowsky's *E-Minor Symphony*. Tonal variety subtler than that expressed by choice of instrument or section is that which occurs when this or that tone or melodic line is but momentarily brought forward while others may recede. Still more subtle are the variations of tone quality which the individual player makes by playing the same pitch in different ways. A violinist, for instance, may draw his bow over the fingerboard, use a pronounced vibrato, make judicious use of the positions, and so forth. These minute shadings of volume, pitch, timbre and rhythm are the delights of inspired performance. They sustain interest from moment to moment while players and audience are sweeping through the larger aspects of the composition. They are comparable to the delightful glimpses one may have as he journeys over a scenic route.

Adherence to Tradition: This term refers to the faithfulness of a rendition to the accepted manner of performance.

Masters of conducting and expression have given us a rich heritage of tradition that we may use if we will but search. Perhaps the recordings are the richest source we have. Few of the fine bands or orchestras play music suitable for school use, so we may not look to them for training in tradition. Occasionally the radio gives us help in this matter. Doubtless conductors of the radio concert orchestras are well schooled in matters of tradition.

Fourth General Heading: GENERAL EFFECT

Spirit: Spirit I define as enthusiasm.

Making music should be play and should sound that way. If an organization is working too hard as it performs a composition, in all likelihood the number is too difficult for the group. Music should be well graded to the ability of the performing group, else qualities such as joy, enthusiasm, and abandon will not obtain.

Sincerity: Sincerity I take to mean the degree of desire to perform a composition with fidelity to all the features that go to make it worth performing.

Conductor and pupil should be keenly desirous of giving to a composition their closest thought. Investigate tradition for

proper *tempi*, give reign to the imagination in such things as dynamics, *rubati*, etc. Do not treat a composition lightly. If it is worth playing at all, it is worth playing well.

Melodic Underemphasis; Melodic Overemphasis: These terms refer to the capacity of the organization to keep proper balance between melody and accompaniment.

Every instant teacher and pupil must be making judgments with respect to melodic emphasis. As a rule the melody should stand well above the accompaniment. To most people melody is still the principal feature of music, and it pleases them to hear melodies held in clear relief. Not long ago I heard a musical scholar discuss at some length the idea that all great composers have endured on the strength of their melodies.

Contrast: Contrast I take to mean comparative dynamics, comparative *tempi*, and comparative tonal timbre. To define contrast completely is difficult without repeating the content given under the heading of *Expression*. For discussion see the section headed *Expression*.

Fifth General Heading: STAGE DEPORTMENT

Appearance and Discipline: Appearance refers to the tidiness of dress, cleanliness of instruments, balance of stage setting, and posture of players. Discipline refers to orderly entrance and exit, prompt response to direction and uniformity of action. The bowing of the strings may fall under uniformity of action. These are too obvious to need discussion. Perhaps their importance needs emphasis.

Special Comments

The Blasting Many organizations were guilty of having blasting tubas. Rich tuba tone is destroyed by overblowing.

Too Much Percussion: Nearly every band used too much percussion.

Choice of Material: Teachers should be extremely careful to select music that can be played by their groups without too much effort. A transparent type of music similar to a Mozart overture is the best kind of music for use in training boys and girls. This type of music uncovers the errors in playing and thus permits the teacher to make corrections.

Clarinet Vibrato: Vibrato is not characteristic of the clarinet. Players of the clarinet can avoid vibrato by keeping their lips at a constant firmness.

Substitutions: At times substitutions of instruments must be made, but it is well to substitute only instruments that play in the same octave as the instrument for which substitution is made. One orchestra in the contest, for example, substituted an alto saxophone for the cello, but the alto saxophone was played continuously in its upper register. This resulted in the cello part being played an octave too high.

Glissando: Rarely is the trombone glissando in taste. When the trombone player slurs upward he should attempt to find a position for the second note that is higher in number than that of the first, thus establishing a contrary motion. For example, to slur from D in the bass clef staff, fourth position, to F just above, the slide should go from 4 to 6. Too little use of the substitute positions was made by trombonists in the bands and orchestras.

Abrupt Ending of Chords: Chords, particularly the loud ones, should not have an ending too abrupt. It leaves one suspended in the air, so to speak.

Middle Voices: But one or two organizations had clarity in the inner voices. This was due to some extent to the common practice of placing the players of lesser ability on the second parts. Even good players of the instruments playing the inner voices were hampered by the presence of neighbors possessing less ability. The conductor must be as careful of the inner voices of his group as he is of the outer voices. This is difficult, of course, because the outer voices are easier to hear than the inner voices.

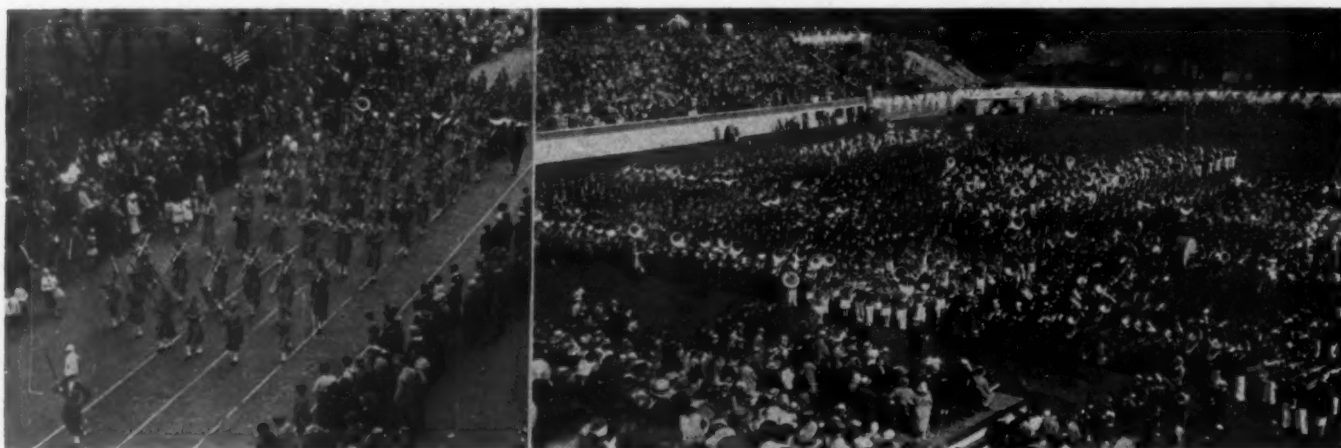
Conductor's Peculiarities: One conductor on the program was *painfully straight*. He should have stood more naturally, for his every motion attracted attention. Another conductor had the habit of *bending at the knees*. He also attracted attention. Several conductors were *overdramatic*. This, I suspect, comes from a fear that the conductor will not get what he wants from his group of players. He therefore makes added though unnecessary demands. One conductor was of the *dancing type*. He was first on one foot, then on the other. The swing of the music was always obvious in this conductor. He attracted attention also. One conductor found particular joy in *conducting unimportant parts*, often turning his back on the main theme and directing the accompaniment. This is due to a zeal for detail and is commendable in the rehearsal room. Two or three conductors, even after weeks of practice, were still *bound to the score*. These people could not take advantage of the freedom that should have been theirs. One conductor took the liberty of walking among his players, and certainly attracted attention. It was difficult indeed to listen to his music. The conductor should study his style of conducting to ascertain where he needs correction. A mirror is of some use for private practice. A good friend who would be unafraid to criticize would help greatly. Since the director is conductor of both his group and his audience, he should be very careful to induct both into the musical content of the composition being performed. Obviously this cannot be done unless the director fits perfectly and unobtrusively into the picture.

Oversized Organizations: The addition of players beyond a fairly good instrumentation without the maintenance of quality, is detrimental to the players who are held back and to the players who are unduly accelerated. Moreover, a playing hazard is created that is difficult to overcome. Several groups suffered from overinflation.

In Conclusion

Good listening is the cure-all. Consult paragraphs under *Precision* for some ways to bring about good listening.

The teacher's attitude is highly important. Does the teacher take joy in the success of his pupils? Does the well-turned phrase bring commendation? Does the poorly-turned phrase bring an expression of hope that the next time it will be a little better? The teacher who takes joy in the success of his students will find his students anxious to bring him joy.



Left: Theron D. Perkins (extreme right edge of picture) Marches with Framingham Rotary Club Boys Band—New England School Music Festival (1930).
Right: John Phillip Sousa Conducting Massed Bands at National School Band Contest, Flint, Mich., (1931).

What Can Children Teach Us about Teaching Children?

JACOB KWALWASSER

HAVE MUSIC TEACHERS consulted with the children to learn the best key or keys in which to pitch the various songs? Are the key assignments as printed in our texts, acceptable to all or to the majority of the children? If not, should the key be raised or lowered to accommodate the will of the group? These and many other questions were raised and partially answered by "A Study of Pitch Preferences of Children."¹ Third-, fourth-, fifth- and sixth-grade children in the public schools of Homer (New York) and Cortland (New York) were measured in this experiment. The attitude of 364 boys and 365 girls is revealed in their ballots on three different key assignments. Five familiar songs were employed in every class. Each song was sung in three keys: (1) A low key representing a transposition downward of a minor third from the printed key, (2) the medium key—as printed, and (3) the high key, a transposition of a minor third above the printed key. After singing the song in the three keys arranged according to a preconceived plan, the children voted on the way of singing which they enjoyed most. Of course, the only variable in the singing was that of key assignment.

With no exception for any grade the classes preferred the lowest key first, the medium key second and lastly the high key. The percentages by various groupings follow:

Groupings	Low	Medium	High
All grades combined	38%	36%	26%
Boys	41%	34%	25%
Girls	37%	36%	27%
Musically trained	38%	41%	21%
Musically untrained	38%	36%	26%

The author found that the pitch preferences dropped to a lower key with increase in age.

May I comment briefly on the implications of this study? It is quite evident that the published key does not meet the needs of all the children, nor does it satisfy the will of the greatest percentage. It is also quite evident that the error in the printed key must be corrected by transposition downward. Even such a correction will not satisfy the pitch needs of all the children, although it will be an improvement on the "original" key. To best meet the needs of all the children, low, medium and high keys should be employed.

Under the innocuous title "The Response of Children

to Two Methods of Singing,"² Frederick Schweppe, Director of Music at Valparaiso University, makes a contribution to music education of Promethean proportions. He measured the reactions of 1,500 children (in three different school systems) to the singing of ten songs. The first five songs were sung by soprano and the last five by baritone. The singers stood behind a screen so that they could not be seen. Each song was sung twice;

the second singing involving a deliberate alteration of style. If the singer employed the vital (concert style) method of singing the first time, he would employ the so-called school music head tone—so universally attractive to school music educators—the second time. After the song was sung both ways, the children were requested to cast a ballot on the style of singing which pleased them more. The piano was used for accompaniment and gave the support demanded by the style of singing. There were no changes in tempo, mood, expressiveness, etc. The singers attempted to interpret the songs with genuine artistry, regardless of the style of singing employed, and when the so-called head tone was used, the quality of tone approached that produced by the child as nearly as possible. I might add, parenthetically, that children

in the public schools seldom hear superior singing to that heard in this experiment. Both the soprano and the baritone are mature artists, having studied with recognized leaders of the voice profession in America.

Two control groups were employed to check the responses of the children. One group consisted of members of a special high school chorus under the personal direction of Frederick Haywood. These boys and girls were trained over a period of two or three years and many had piano instruction also. The second control group consisted of juniors and seniors of the Public School Music Department of Syracuse University—future teachers of music in the public schools. Everyone in this group had received not less than three years of private voice instruction and a minimum of five years of piano instruction. These control groups were given the test precisely as the children in the grades.

The public school music juniors and seniors voted 99 per cent for vital singing, while Mr. Haywood's

▲ In recent years many important investigations in the field of music education have been pursued by graduate students and seniors in various institutions. Numerous valuable contributions to the columns of the Journal have been from this source. In this article, Professor Kwalwasser reviews several studies made by students in the Music Education Department of Syracuse University which should be of genuine interest to Journal readers from a psychological and pedagogical standpoint. The summaries and comments are necessarily brief, in order that the several studies may receive attention. Professor Kwalwasser wishes to point out that any personal opinions expressed in the article are his own and do not necessarily represent the views of the Editorial Board, of which he became a member at about the time this review was prepared.

—The Editors.

¹ Senior Thesis by Elizabeth M. Lannigan.

² Graduate Thesis, June 1934.

CHRISTMAS MUSIC

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choral group voted 84 per cent for vital singing (concert style) and 16 per cent against it. If the judgment of the control groups is to be trusted, then all the children measured, with the exception of the children of the Winnetka (Illinois) school system, are predominately in error. Excluding Winnetka, the scores failed to show any sex, age or training linkage. In Winnetka, however, the ballot shows that the choice of vital tone increases with age and grade and is also linked with training.

The educational philosophy of Carlton Washburn, Superintendent of the Winnetka Schools, explains the direction of their vote. These children are more independent and self-reliant than children in most other systems. Repressive measures are seldom needed or employed and consequently the children are freer and less inhibited. Naturally, these children would enjoy the uninhibited and more vital style of singing.

▲
Let me quote some of the more important conclusions from Mr. Schweppe's thesis: "The use of the so-called head tone employed in the public schools conflicts with the good standards of singing employed outside of the public schools. This unfortunate conflict is clearly revealed in the ballot of the control and experimental groups. If we desire to properly train the responses of children to singing we should avoid this unfortunate dichotomy of taste standards. What we establish as superior for our children in the public schools should not be in conflict with and subsequently rejected by leaders in the vocal field. Poor voice teaching and questionable standards of singing are likely to produce abortive results in music education."

May I add a few generalizations to those of the author? Children naturally have confidence in their teachers, and they seldom question the wisdom of their teachers. Moreover, the taste of the teacher becomes ultimately the standard for the child. If devitalized and infantile singing is employed by the music teacher, the child concludes that devitalized singing is artistic singing. But good singing is determined by the best practice of concert vocalists, voice teachers, coaches, and critics. The standard in the grades, featuring high, light and smooth singing may be excellent for future crooners, but it cannot be supported by the voice profession.

Surely there cannot be two acceptable methods of singing: one for the schools and another for the concert stage any more than there can be two defensible styles of piano playing. Is there a concert piano style of performance as opposed to school piano playing? Is there a concert violin technique as against a school violin technique? If there is such a dichotomy, we had better consider the abandonment of the inferior standard. But fortunately no such conflict exists outside of the vocal field. Only the very best voice standards should obtain in the public schools, and good voice production should mean good voice production as it is understood by the best minds in the voice profession.

Two studies involving song preferences of children were made independently by Mary G. Buckley³ and Leonore H. Kubiak⁴, in two different school systems. The children were asked to name five familiar songs in order of enjoyment. The instructions read, "Write the song you like best first, the song you like next best, second, and continue until you have named five songs." The results of the inquiry were assembled by age, grade, sex and training.

Both experimenters found that training (private instruction in addition to that given regularly by the school) made no apparent difference in the song selection of the children examined. Both experimenters found that sex played no part in the preference lists. One study revealed that sacred and patriotic songs were not too prevalent, while the other study revealed that sacred songs outnumbered secular songs three to two. In one study, the variety and excellence of song material was noted and commended, while in the other survey the songs lacked variety and interest. In the latter study a few generalizations are worthy of repetition. "From the frequency with which patriotic and commemorative songs appear on the song lists, it is quite evident that music is taught more for its correlative value than for its intrinsic value. Music may contribute as much, if not more, when it is administered as an art subject, detached from historical and patriotic considerations. Obviously, music has some value in its own name which should not be disregarded."

▲
"A Study of Time, Rhythm and Intensity Discrimination of a Group of Dancers; Measured by the Kwalwasser-Dykema Music Tests"⁵ reveals that 107 dancers of grade-school age are markedly superior to non-dancers in these capacities. Statistical differences of significant magnitude were found in both intensity and rhythm discrimination. In time discrimination the dancers are likewise superior, but the statistical significance is slightly less.

We must realize that dancing and music are allied arts and, with primitive peoples, undetachable. Ultimately the two arts became detached and independent art expressions. Miss Nuffer⁶ recommends that, "since dancing and music are so closely related, it would be wise for music teachers to pay more attention to dancing as a means of satisfying the desire of children to express the rhythm which they feel in bodily movement."

A few years ago, Julia Goettel,⁶ teacher of music in the Syracuse Public Schools, investigated the influence of song singing on the scores earned in arithmetic and spelling tests which immediately followed the song-singing period. For thirty consecutive Fridays the classes were given objective tests covering the week's work in spelling and arithmetic. The grade teachers constructed the tests and maintained them on a com-

³ Senior Thesis, June 1934.
⁴ Senior Thesis, June 1934.

⁵ Senior Thesis by Beverly Nuffer.
⁶ Senior Thesis, 1932.

parable level, week by week. On alternate Fridays these tests were preceded by ten-minute class singing periods. No technical work was done, the period being spent in singing patriotic and folk songs, ballads, nonsense material, etc.—singing for the fun of it.

When the scores for all the children were averaged, the results were:

WITHOUT MUSIC		WITH MUSIC	
Spelling:		Spelling:	
Mean	86.72	Mean	89.78
Sigma	13.92	Sigma	12.44
Arithmetic:		Arithmetic:	
Mean	73.69	Mean	74.03
Sigma	16.83	Sigma	16.98

Another experiment involving the same subjects and procedure was launched in the public schools of Canisteo, New York, by Emily Blanchard.⁷

Considerable improvement was noted in the arithmetic scores due to music, but a loss of .04 was recorded for spelling. The means are:

WITHOUT MUSIC		WITH MUSIC	
Spelling:		Spelling:	
Mean	90.44	Mean	90.41
Arithmetic:		Arithmetic:	
Mean	72.96	Mean	75.61

⁷ Senior Thesis, 1934.

Of course the influence of music upon non-music learning has not yet been adequately investigated, but these pioneer studies support the hypothesis that singing relaxes and rests the body and mind of the child. In a sense, singing may be considered a recess period from factual application, regenerating and rejuvenating the child. Whether we realize it or not, the last two studies have "market" value. They reveal that singing has an uncontested place in the school. Superintendents are likely to be more impressed with these values than with aesthetics. Let us hope that the future studies on this phase of music's influence will support the hypothesis just reviewed.

Many other studies should be reviewed, but I am limited in the amount of space I may consume. In closing, I merely wish to call the reader's attention to the fact that music research is in its infancy, and the few studies that have been made cannot solve our many problems. Most of our studies should be repeated so that the findings may be authenticated. Problem solving should be a joyous professional occupation. It means growth and progress. It means better teaching and more learning. It means a more firmly established position for music in education.

Music Teachers' National Association

Milwaukee, December 27-29, 1934

THE ANNUAL MEETING of the Music Teachers' National Association for the 58th year is scheduled for December 27, 28 and 29 at Milwaukee, Wisconsin, with headquarters at the Hotel Pfister.

Karl W. Gehrkens, President of the Association, offers a program of such strength and merit that it is safe to prophesy a large attendance. Those who already have signified their intention of being present and assisting in the program make up an impressive list of many of America's leading musicians and educators. Included in this list are such names as Cecil Burleigh, Paul Boepple, George S. Dickinson, Glen Haydon, Roy Dickinson Welch, Paul Lang, Jerome Swinford, J. Lawrence Erb, Otto Kinkeldey, Rudolph Ganz, Albert Riemenschneider, Palmer Christian, Howard G. Bennett, James L. Mursell, Otto Ortmann, Karl Eschman, Hans Barth, Howard Hanson, Harold L. Butler, Arnold Schoenberg, A. Walter Kramer, George Pullen Jackson, Leo Sowerby, Burnet Tuthill, Arthur L. Williams, Harold Bachman, Charles F. Rogers, Herman Smith, Mai Bang, Marjorie G. Kenney, Helen Schwin, Alvaretta West and others.

The local committee headed by Edwin Kappellmann has arranged an excellent series of musical interludes as breathing spells between the various addresses and papers, as well as a full evening concert by the Milwaukee Young People's Sym-



M. T. N. A. Officers

Leo C. Miller, Vice-Pres.; Karl W. Gehrkens, Pres.; Oscar W. Demmler, Treasurer; D. M. Swarthout, Secretary.

phony Orchestra under Milton Rusch, with Rudolph Ganz as guest conductor. The MacDowell Club Orchestra under Pearl Brice, the Jane Dudley String Quartet with Louise Lockwood Carpenter, the Harp Singers of Nashville, Tennessee, the Diefenthaler-Dittle Piano Duo, the Augustana Choir under Henry Veld, the Milwaukee Woodwind Ensemble, and Rudolph Ganz, pianist, will also be heard.

The annual banquet with a speaker of national prominence yet to be announced is scheduled for Friday evening, December 28. The Lyric Male Chorus under Herman Smith will furnish numbers for this important occasion.

At the piano conference, class work will come in for considerable attention, with demonstration by pupils in different stages of advancement. Hans Barth of New York City will present a piano recital of

easy compositions by modern composers. Music in the Liberal Arts College comes up for consideration, with papers dealing with the present bachelor of arts course of study the especial objective of music appreciation and history courses, the advent of musicology in the college curriculum, etc. The subject of graduate study in music will also be considered by different musical educators of eminence.

As has been the case the past few years, the National Association of Schools of Music, of which Earl V. Moore is president, will meet simultaneously with the Music Teachers' National Association, and on Saturday morning the two associations will meet in joint session. The biennial meeting of Phi Mu Alpha, national musical fraternity, better known as "Sinfonia," has been called by Supreme President, James T. Quarles, for a day earlier than the opening of the Music Teachers' National Association sessions, and this important group will later join in the attendance of the other two national meetings.

The officers of the Music Teachers' National Association for the present year are: Karl W. Gehrkens, Oberlin, Ohio, President; Leo C. Miller, St. Louis, Mo., Vice-President; D. M. Swarthout, Lawrence, Kansas, Secretary; Oscar W. Demmler, Pittsburgh, Pa., Treasurer; and Charles N. Boyd, Pittsburgh, Pa., Assistant Treasurer.



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High School Students' Interests in Choral Music

MAX T. KRONE and FLORENCE M. WALLACE
Arthur Jordan Conservatory of Music, Indianapolis, Indiana

THIS PAPER is the result of an attempt to discover just how high school students react to a variety of types of choral music. The conclusions are based on the preferences of 180 Illinois high school students. They are, of course, not final for high school students everywhere; they simply represent the feeling of a cross-section of American youth from schools of all sizes in one state. It is hoped, however, that the results may provide food for thought and a stimulus to further similar experimentation.

The study was made at the time of the Illinois High School Conference, November 22-24, 1933, at Urbana with the Illinois All-State Chorus which was conducted by one of the writers. Approximately 200 students were chosen by the Music Section committee of the High School Conference to sing in the chorus. Eighty-eight schools were represented. The numbers to be sung were announced about a month and a half before the meeting. The students were expected to have the numbers memorized when they came to Urbana. The two programs given by the chorus included eleven mixed chorus numbers, two songs for boys alone and two songs for girls alone.

Ten of the mixed chorus numbers, representing a variety of types of compositions, were selected for this study of student preferences. The numbers selected were as follows:

- (1) **Adoramus Te** (Pitoni). Typical of the sixteenth century motet combining both harmonic and contrapuntal passages.
- (2) **Beautiful Dreamer** (Stephen Foster—arr. by R. B. Fitzgerald). A legato melody for tenor and soprano soli with hummed accompaniment.
- (3) **Cicirinella** (Neapolitan folk song—arr. by Max T. Krone). A rippling melody with descant. Sung in Italian.
- (4) **The Cossack** (Ukrainian folk song—arr. by Alexander Koshetz). A stirring tune arranged in the manner of an accompaniment for a Cossack dance. A gradual accelerando throughout leads to an exciting climax at the end.
- (5) **Czech Dance Song** (arr. by Krone). A legato duet for soprano and alto with pizzicato accompaniment by tenor and bass.
- (6) **Hallelujah** (from the Easter Cantata No. 4—J. S. Bach). Vital, syncopated counterpoint. Bach at his best.
- (7) **The Kings and the Star** (Cornelius). The chorus sings a simple harmonization of the "Morning Star" chorale, while the baritone soloist sings Cornelius' melody in and around it.
- (8) **Maiden Fair** (Haydn). An amusing serenade. The girls sing the serenade as a duet. The boys sing an independent melody in the role of the irate father of the fair maiden being serenaded.
- (9) **In These Delightful Pleasant Groves** (Henry Purcell). A lilting chorus typical of the best of eighteenth-century English choruses.
- (10) **To Maelzel** (Beethoven). A four-part round imitating the ticking of a metronome, with interjections of good wishes to its inventor, Maelzel.

Before the first rehearsal at Urbana the students were asked to fill out the following questionnaire:

NAME _____ High School _____ Part _____ Date _____

On the line to the left of each of the songs below place a number to indicate your preference for each song. Place a (1) before the song you like best, a (2) before the one you like next best and so forth.

Did you have a chance to sing any of these songs with a chorus before you came to Urbana? If so, place a check mark before the songs that you have sung with the chorus, to the left of the numbers you have just written in.

- _____ Adoramus Te (A) _____ (B) _____ (C) _____ (D) _____
 _____ Hallelujah (A) _____ (B) _____ (C) _____ (D) _____
 _____ Cossack (A) _____ (B) _____ (C) _____ (D) _____
 _____ Kings and the Star (A) _____ (B) _____ (C) _____ (D) _____
 _____ These Delightful, Pleasant Groves (A) _____ (B) _____ (C) _____ (D) _____
 _____ Maiden Fair (A) _____ (B) _____ (C) _____ (D) _____
 _____ To Maelzel (A) _____ (B) _____ (C) _____ (D) _____
 _____ Czech Dance Song (A) _____ (B) _____ (C) _____ (D) _____
 _____ Beautiful Dreamer (A) _____ (B) _____ (C) _____ (D) _____
 _____ Cicirinella (A) _____ (B) _____ (C) _____ (D) _____

To the right of the songs put a check mark to indicate how much you like or dislike each song, according to the following grading system:

Put a check after (A) if you like the song very much.

Put a check after (B) if you like the song fairly well.

Put a check after (C) if you have no particular like or dislike for it.

Put a check after (D) if you dislike the song.

After the last rehearsal and before the first concert they filled out the same questionnaire again. Rehearsals took place from the afternoon of November 22 to the afternoon of November 24. There were seven mixed-chorus rehearsals during that period. Some of the questionnaires had to be discarded because the students had not followed instructions in filling them out, and because some of them had not learned all the songs before coming to Urbana. In certain cases the ranking was incomplete but the voting on the degree of liking of the song was complete, which accounts for the difference, in a number of instances, in the figures. There were 139 "ranking" questionnaires complete, and 153 questionnaires complete showing likes and dislikes for the songs.

Very few students had an opportunity to sing the songs with an ensemble before coming to Urbana. The following table indicates the number of such cases.

Title	Number of Students who had sung songs with an ensemble before coming to Urbana
(1) Adoramus Te	10
(2) Beautiful Dreamer	4
(3) Cicirinella	4
(4) The Cossack	4
(5) Czech Dance Song.....	19
(6) Hallelujah	5
(7) The Kings and the Star.....	5
(8) Maiden Fair	6
(9) In These Delightful Pleasant Groves.....	9
(10) To Maelzel	8

Now for the interesting facts. (We suggest that before you read further you rank the ten songs as you think high school students might, and then compare your ranking with theirs.)

Table I shows the number of each ranking received by each song before rehearsals started. By reading from left to right it is seen that four students ranked *Adoramus Te* first; thirteen ranked it second, and so on. The order of popularity of the songs was computed by giving a score of ten to each ranking of first place; each ranking of second place gave the song a score of nine, and so on; a ranking of tenth place gave the song a score of one. Since there were 139 rankings, the highest score any song could receive was 1390, the lowest 139. The results according to the popularity of each song were:

- | | |
|----------------------------|----------------------|
| (1) The Cossack | (6) Czech Dance Song |
| (2) Beautiful Dreamer | (7) Cicirinella |
| (3) Maiden Fair | (8) To Maelzel |
| (4) The Kings and the Star | (9) Hallelujah |
| (5) In These Delightful | (10) Adoramus Te |

After rehearsals were completed and before the first concert the students again filled out the questionnaire. The popularity of the compositions was judged by the same means as before, and some very interesting changes are shown in the list. This time the popularity curve was as follows:

- | | |
|-------------------------|----------------------------|
| (1) The Cossack | (6) Maiden Fair |
| (2) Adoramus Te | (7) Hallelujah |
| (3) Cicirinella | (8) Czech Dance Song |
| (4) Beautiful Dreamer | (9) The Kings and the Star |
| (5) In These Delightful | (10) To Maelzel |

Thus *The Cossack* is still the most popular, but *Adoramus Te* has come from tenth to second place; *Hallelujah*, a composition which most people would think "over the heads" of high school students has come from ninth to seventh place.

The gain shown in ranking by *Cicirinella* was undoubtedly due to the novelty of learning to sing the amusing Italian text at a "rapid fire" tempo.

Table II shows the number of each ranking received by each song after rehearsals were completed. By reading from left to right it is seen that eighteen students now ranked *Adoramus Te* first; fifteen ranked it second; nineteen ranked it third, and so on.

The change in the girls' liking for the songs due to singing in rehearsals was also derived. The results showed the percentage of increase or decrease in liking for the compositions as follows (it will be noted that the last two songs listed dropped in favor, while *The Cossack*, *Czech Dance Song* and *Maiden Fair* remained about the same):

	Increase in Liking
(1) <i>Adoramus Te</i>	30%
(2) <i>Cicirinella</i>	13%
(3) <i>Hallelujah</i>	11%
(4) <i>Beautiful Dreamer</i>	9%
(5) <i>In These Delightful Pleasant Groves</i>	8%
(6) <i>The Cossack</i>	1½%
(7) <i>Czech Dance Song</i>	1%
(8) <i>Maiden Fair</i>	0%
(9) <i>The Kings and the Star</i>	-2%
(10) <i>To Maelzel</i>	-3%

These results were obtained as follows: A score of four was given the song if a student indicated that he liked it very much; a score of three if a student indicated he liked it fairly well; a score of two if the student indicated he was indifferent to the song; and a score of one was given the song if the student indicated that he disliked it. A composite score for each song was derived by adding the individual scores of the 153 questionnaires that could be used—this composite score for each song was computed both before rehearsals and after. In practically every case the composite score was larger after rehearsals, indicating that the song had gone up to some extent in the students' estimation. To derive the percentage of increase, the composite score before rehearsals was subtracted from the composite score after rehearsals. The difference was then divided by the score before rehearsals.

The boys registered an increase in liking for the songs as shown in the percentages below (with the exception of *To Maelzel* which dropped in popularity after rehearsals):

	Increase in Liking
(1) <i>Hallelujah</i>	33%
(2) <i>Adoramus Te</i>	26%
(3) <i>Cicirinella</i>	12%
(4) <i>Maiden Fair</i>	11%
(5) <i>The Cossack</i>	9%
(6) <i>Czech Dance Song</i>	7%
(7) <i>In These Delightful Pleasant Groves</i>	4%
(8) <i>Beautiful Dreamer</i>	2%
(9) <i>The Kings and the Star</i>	1%
(10) <i>To Maelzel</i>	-2%

The degree of liking for each song as shown by the students' votes received before rehearsals started, is illustrated by Table III. Reading from left to right it is seen that in the case of *Adoramus Te*, thirty-eight students liked the song very much; fifty-two students liked it fairly well; forty-two had no particular like or dislike for it, and twenty-one disliked it.

Likewise, the degree of liking for each song after rehearsals were completed is shown in Table IV.

The change in liking of the entire chorus for each song due to singing the song in rehearsals was worked out, with an increase in the percentage of liking as follows:

	Increase in Liking
(1) <i>Adoramus Te</i>	25%
(2) <i>Hallelujah</i>	19%
(3) <i>Cicirinella</i>	10%
(4) <i>Maiden Fair</i>	5%
(5) <i>Czech Dance Song</i>	4%
(6) <i>The Cossack</i>	4%
(7) <i>The Kings and the Star</i>	3%
(8) <i>Beautiful Dreamer</i>	3%
(9) <i>In These Delightful Pleasant Groves</i>	2%
(10) <i>To Maelzel</i>	0%

TABLE I

Songs	Ranking before Rehearsals Started									
	1	2	3	4	5	6	7	8	9	10
(1) <i>Adoramus Te</i>	4	13	7	9	10	11	16	19	22	28
(2) <i>Beautiful Dreamer</i>	15	13	20	24	16	15	8	11	11	6
(3) <i>Cicirinella</i>	6	10	10	14	11	13	17	19	22	17
(4) <i>The Cossack</i>	41	20	3	14	12	12	5	10	7	4
(5) <i>Czech Dance Song</i>	11	12	13	21	23	14	18	7	11	9
(6) <i>Hallelujah</i>	13	8	13	4	7	7	17	16	17	35
(7) <i>Kings and the Star</i>	15	16	19	12	15	14	16	18	10	4
(8) <i>Maiden Fair</i>	15	21	17	13	17	11	15	11	8	11
(9) <i>Delightful Pleasant Groves</i>	13	19	11	15	18	19	15	12	10	7
(10) <i>To Maelzel</i>	4	5	15	16	9	25	16	18	16	15

TABLE II

Songs	Ranking after Rehearsals were Completed									
	1	2	3	4	5	6	7	8	9	10
(1) <i>Adoramus Te</i>	18	15	19	11	14	19	13	11	12	7
(2) <i>Beautiful Dreamer</i>	12	16	20	14	13	10	19	11	13	11
(3) <i>Cicirinella</i>	7	12	15	15	16	17	13	12	29	23
(4) <i>The Cossack</i>	37	18	17	13	14	12	9	8	6	5
(5) <i>Czech Dance Song</i>	12	12	14	19	10	19	11	21	11	10
(6) <i>Hallelujah</i>	17	18	9	12	12	15	14	8	15	19
(7) <i>Kings and the Star</i>	10	13	8	21	16	14	17	14	9	17
(8) <i>Maiden Fair</i>	11	18	17	8	18	7	14	19	18	9
(9) <i>Delightful Pleasant Groves</i>	11	12	16	15	17	19	18	12	13	6
(10) <i>To Maelzel</i>	1	6	5	10	12	10	13	23	33	26

TABLE III

Songs	Degree of Liking for Each Song before Rehearsals Started			
	Very Much	Fairly Well	Indifferent	Dislike
(1) <i>Adoramus Te</i>	38	52	42	21
(2) <i>Beautiful Dreamer</i>	80	41	23	9
(3) <i>Cicirinella</i>	49	46	37	21
(4) <i>The Cossack</i>	102	31	17	3
(5) <i>Czech Dance Song</i>	73	53	24	3
(6) <i>Hallelujah</i>	37	46	35	35
(7) <i>Kings and the Star</i>	64	70	17	2
(8) <i>Maiden Fair</i>	74	46	25	8
(9) <i>Delightful Pleasant Groves</i>	81	52	25	5
(10) <i>To Maelzel</i>	51	57	38	7

TABLE IV

Songs	Degree of Liking for Each Song after Rehearsals			
	Very Much	Fairly Well	Indifferent	Dislike
(1) <i>Adoramus Te</i>	85	51	14	3
(2) <i>Beautiful Dreamer</i>	85	51	13	4
(3) <i>Cicirinella</i>	76	52	18	7
(4) <i>The Cossack</i>	109	32	11	1
(5) <i>Czech Dance Song</i>	89	43	20	1
(6) <i>Hallelujah</i>	77	50	20	6
(7) <i>Kings and the Star</i>	74	54	23	2
(8) <i>Maiden Fair</i>	74	54	25	0
(9) <i>Delightful Pleasant Groves</i>	88	50	13	2
(10) <i>To Maelzel</i>	43	66	36	8

It is interesting to note here also that the three songs which showed the most increase were those which it would be most difficult for the students to comprehend and enjoy without singing them with a chorus.

Conclusions

The facts presented bear out the contentions of those who have maintained that high school students are not too immature to feel and appreciate the beauty in music which functions on a high plane, *if they have a chance to experience that music adequately.*

The increase in popularity and liking for the Pitoni *Adoramus Te* and the Bach *Hallelujah* are fine testimony to this fact. The increase in the case of the *Hallelujah* was especially interesting, because it was by far the most difficult number the chorus sang. Also, there was delay in getting copies of it, and as a result the chorus was not able to

learn the piece thoroughly enough in the time available to give it as fine a performance as they did the less difficult numbers. With more time for rehearsal it would have undoubtedly ranked higher and increased more in the students' liking.

The mysticism of *Adoramus Te*, its profound devotion, the equal interest of all the voice parts, and the richness of its harmonic sections seemed to make a great impression upon the students.

The verve and fine choral setting of *The Cossack* account amply for its popularity, and will undoubtedly make it a general favorite with high school and college choruses.

It is to be hoped that this experiment may be repeated frequently in all parts of the country and the results made available. Such data would be of invaluable assistance to supervisors and directors of choruses in the choice of material for their own groups.

Members of the Editorial Board

MUSIC EDUCATORS JOURNAL



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(See announcement by President Herman Smith on page 14.)

May You Have a Merry—and Musical—Christmas!

And we'll go so far as to offer concrete suggestions for making it both . . .

▲ WE want to call your attention first to *A Christmas Choralogue*, by W. B. Olds, of the Department of Music, Redlands, California. Against a background of soft a cappella singing and humming, a narrator tells the story of the coming of Christ. There is a lovely Soprano Solo, the Song of Mary, and the cantata ends with Holy Night, sung *pianissimo*. The price is 60 cents.

Donald M. Swarthout, Dean of the School of Fine Arts, University of Kansas: "This summer I had the good fortune to go through the work with Mr. Olds at Los Angeles and was at once most enthusiastic as to its merit."

Charles W. Cadman: "The finest piece of a cappella writing in connection with a Nativity subject it has been my privilege to see. Beautiful work throughout."

Another Nativity play, *The Finding of the King*, by F. C. Happold and R. R. Broome, makes a simple and beautiful pageant. The music is based on 15th to 17th Century carols, connected by spoken parts. The work is suitable for an all-male, all-female or mixed cast. \$1.50.

For very young people there is, first, a jolly playlet by Maude O. Wallace, *At the Court of Santa Claus*, in which a little rich girl interests Mr. and Mrs. Santa in a poor family. The choruses are unison, and a rhythm band number adds novelty. Takes about 45 minutes, and costs 75c.

The little carol play, *How Far? (is it to Bethlehem?)*, by Ida M. Lloyd, is really a gem. The music of all carols used is included in the book, as well as directions. Unison voices; time about 30 minutes; price, 60 cents.

The Wonder Star is a singing game, in which gnomes, The Three Kings, A Little Angel, and children take part. Three simple 2-line airs are sung to different stanzas. It costs 24 cents and is by Eleanor Farjeon.

▲ To give your Christmas program a touch of the unusual, why not include carols of other lands? Here are collections which are as attractive as they are inexpensive. Beginning with our English cousins, we have *Traditional English Carols*: The First Noel; While Shepherds Watch; God Rest you Merry, Gentlemen; Good King Wenceslas; O Little Town of Bethlehem and We Three Kings of Orient are. Complete, 12 cents.

Russian Carols includes: Christmas Bells (Rebikoff); In a Manger (Ippolitoff-Ivanoff); Adoration (Tschesnokoff); The Star (Pantschenko); Glory to God (Archangel-sky). All for 12 cents. *Old French Carols (Noels)* contains Shepherds and Shepherdesses; Oh, sing forevermore; Shepherds ho, awake!; Gloria, and Holy Night. Also 12c.

Basque Noels (unaccompanied) are: Here comes the Holly; Minstrel's Carol; The Seven Joys; The Christmas Tree Carol; The Shepherd's Song. Complete, 12 cents. *Bohemian Folk Song Carols*, also unaccompanied, contains The Stars are shining; Shepherds, rejoice; The Angel's Message; Ring out, ye Bells, and Glory to God. 15 cents.

Another unusually fine collection is *A Garland of Yuletide Melodies*, edited by Carl F. Pfatteicher. It includes 24 of the best-loved carols. The price is 75 cents.

But speaking of collections, the *Oxford Book of Carols* contains over 200 carols—and not only for Christmas, but for other seasons as well. Most of them are issued separately at 6c each. The complete Book is priced at \$2.50.

▲ SOME fine individual carols are these, arranged with descants by Thomas F. Dunhill—*God rest ye merry, Gentlemen* (.12), *It came upon the Midnight Clear* (.16), *The Holly and the Ivy* (.12), *O, come all ye Faithful* (.12).

Anne Megarey has done the loveliest and most unusual 3-part treble (unacc.) settings to three carols. *Gloria in Excelsis Deo* (.12) begins "As if approaching from a distance", the Gloria being passed from sopranos to altos. *Jesu, Light of All the Worlde* (.08) has retained all the quaintness of an original. *Cradle Song* (.08), with its poetic words, is particularly nice.

Alfred Whitehead offers his usual masterly SATB settings of *Masters in This Hall*, that grand French carol with the ringing Noels (.18), of *This Endris Night*, Old English lullaby, "Lul-lay, my child, lul-lay" (.12), and of *The Croon Carol*, in which a solo voice sings the verses and the others croon a soft accompaniment (.15). These are all a cappella. A 3-part treble, accompanied, setting of *The Croon Carol* (.15) is just off press.

Cyr de Brant has made some splendid arrangements of that joyous anthem, *Christ Today rejoices Men* (Tu Lumen et Splendor) with Latin text as well, for 2-part treble (.12), 3-part treble (.15), 4-part mixed (.15), and 3-part and 4-part male, (each .15). Other interesting 4-part male numbers are two of Bach's four-part Chorales, priced at 12c each. One is *Starry Aisles and Heavenly Spaces* and *Now praised be Thou, Jesu Christ*; the other, *The Story Famed is told and Lord Christ, of God Supernal*.

You will like, too, Cyr de Brant's arrangements for S.A.B. of *Adeste Fideles*, with Latin and English text, and *Silent Night, Holy Night*, each 8 cents.

▲ ADESTE FIDELES may also be had in instrumental settings. Gustav Saenger has made one for Two Violins and Piano (.60), and Alfred Pochon has arranged it for String Quartet (.60). Pochon has also made a magnificent quartet setting of *The First Noel* (.60). For String Trio, there is an *Easy Fantasia on Christmas Songs* (.60).

A Wind Ensemble number that will grace any Christmas program is *A Wreath of Holly*, by A. R. Ranger, a medley of *Adeste Fideles*, Hark, the Herald Angels sing, and other traditional tunes arranged as a Solo with piano accompaniment for any one of the following instruments, or as a duet for any two of them: B♭ Cornet (Trumpet), B♭ Clarinet, E♭ Alto Saxophone, Trombone or Baritone (bass or treble). A Solo with piano accompaniment costs 60 cents; any duet, 75 cents. *I call upon Thy Name, O Jesus* (Bach) has been arranged by Harry S. Hirsh for Flute, B♭ Clarinet and Bassoon (Score and parts, 75 cents).

Band leaders will be happy to learn that the ever-popular *Jingle Bells* (Intro.: Merrily we roll along and Auld Lang Syne) which was published for orchestra last year (\$1.35 and \$1.85) is now ready for band at 75 cents.

▲ PIANO teachers who are using either "Singing and Playing", or the First Book of the Oxford Piano Course, will like these simple piano teaching pieces for Christmas—*The Carolers*, by Renee Miles, *A Visit from Santa and Around the Christmas Tree*, both by Maxwell Eckstein, and *Tally-Ho!* by Julia Hill. Each costs only 25 cents.

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1935 State and District Contests and Festivals

THIS is the first release of several to be made available by the M. E. N. C. Committee on Festivals and Contests, which, among other services, is planning to maintain a central clearing house for information and data in cooperation with the National School Band and Orchestra Associations and the various regional and district organizations. Further announcement regarding this important development will be made in the next issue of the JOURNAL.

Facts regarding existing and projected contests and festivals submitted to the JOURNAL office will reach the attention of the proper department of the Festivals and Contests Committee and will be published in the next available release.

The following paragraphs have been assembled largely from reports received direct from contest chairmen and officers of the organizations sponsoring the contests and festivals:

Alabama. Alabama Festival. (Bands, orchestras, choruses, instrumental ensembles.) Place and date of festival not yet decided. Sponsored by Junior Chamber of Commerce. Festival Chairman—Orville Borchers, Woman's College, Montgomery. Officers: Vice-President—Georgia Wagner, Montgomery; Secretary-Treasurer—Anna Thomas, Montgomery.

Arizona. Northern Arizona Inter-scholastic Contests. (Bands, orchestras, choruses—mixed-boys-girls, instrumental solos—violin-piano-various reed and brass, instrumental ensemble, vocal solo—boys' high-low-girls' high-low.) To be held in April at Arizona State Teachers College, Flagstaff. Sponsored by Arizona State Teachers College. Contest Chairman—Eldon A. Ardrey, Box 102, Flagstaff. Officers: Interscholastic Ass'n: President—Don Sheldon, Holbrook; Secretary—Phil. McVey, Flagstaff; Chairman Music Section—Selmer Ostlie, Winslow.

Arkansas. University High School Meet. (Choruses, girls' glee clubs, boys' glee clubs, girls' trios, boys' quartets, instrumental solos—violin-piano, vocal solos—girls-boys.) To be held early in April at University of Arkansas, Fayetteville. Sponsored by University of Arkansas. Contest Chairman—Harry E. Shultz.

Colorado, Eastern. Colorado Eastern Division Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Date and place of contest to be set in January. Sponsored by Colo. Instrumental Directors Ass'n and Colo. Vocal Directors Ass'n. Contest Chairman—Herbert K. Walther, High School, Englewood. Officers: Colo. Instrumental Directors Ass'n—Fred Fink, Colorado Springs, President; Herbert K. Walther, Englewood, Executive Sec'y. Officers Colorado Choral Directors Ass'n—John C. Kendel, Denver, President; Herbert K. Walther, Englewood, Secretary-Treasurer.

Colorado, Rocky Mt. Div. Rocky Mountain High School Division Contests. (Bands, orchestras, chorus festival, instrumental solos, instrumental ensembles, vocal solos.) To be held in May, place not yet decided. Sponsored by Colo. Instrumental Directors Ass'n, and Colo. Choral Directors Ass'n. For further information write Mr. Walther.

Connecticut. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held early part of May at the Hartford Public High School, Hartford. Sponsored by The Connecticut Music Education As-

sociation. Officers: President—Howard T. Pierce, Bulkeley School, New London; Vice-President—J. Lawrence Erb, New London; Secretary—Mrs. Agnes Wakeman, New Haven; Treasurer—Doris Rayner, East Hartford.

Dixie Band and Orchestra Contests. To be announced. For information write L. Bruce Jones, President, Dixie School Band and Orchestra Ass'n, Senior High School, Little Rock, Ark., or Roy M. Martin, Chairman Contest Arrangements D. S. B. O. A., Greenwood, Miss.

Idaho. Idaho State Music Association. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held at Twin Falls, date not yet decided. Sponsored by Idaho State Music Teachers Ass'n. President—L. J. Schnabel, High School, Pocatello. New set of officers to take office in November, A. L. Gifford, Idaho Falls, will be new president.

Illinois. Illinois State Orchestra Association. (Orchestras, instrumental solos, instrumental ensembles.) Date and place of contest to be set November 23, at which time contest chairman will also be announced.

Illinois. Illinois State Band Contest. (Bands, instrumental solos, instrumental ensembles.) To be held at University of Illinois, Urbana, May 2, 3, 4. Sponsored by Illinois School Band Association in cooperation with Music Department, University of Illinois. Officers I.S.B.A.: President—U. K. Reese, Elgin; Vice-President—E. H. Peters, Belleville; Treasurer—H. S. Frederick, Paxton.

Illinois, North Central. North Central Illinois Band Contest. (Bands, instrumental solos, instrumental ensembles.) To be held at West Aurora, date to be set. Sponsored by North Central Illinois School Band Ass'n. Contest Chairman—H. H. Nigro, West Aurora High School.

Illinois, West Central. West Central District of Illinois School Band Contests. (Bands, instrumental solos, instrumental ensembles.) To be held last week-end of March or first week-end of April at Springfield. Sponsored by Springfield High School. Contest Chairman—G. W. Patrick, 864 Columbia Ave., Springfield.

Indiana. Date and place of contests to be decided at annual meeting in November. For further information write Adam P. Lesinsky, Whiting City Schools, Whiting, Ind.

Iowa. Iowa State High School Music Festival. (Bands, orchestras, choruses, glee clubs, instrumental solos, instrumental ensembles, vocal solos, vocal ensembles.) To be held May 2, 3, 4 at State University of Iowa, Iowa City. Sponsored by the University of Iowa and the Iowa High School Music Ass'n jointly. Contest Chairman—Charles B. Righter, Department of Music, State Univ. of Iowa, Iowa City. Officers Ia. H. S. Music Ass'n: President—Supt. P. C. Lapham, Charles City; Vice-President—Supt. W. D. McKee, Shenandoah; Secretary-Treasurer—Supt. M. M. McIntire, Audubon; Bruce E. Mahan, University of Iowa, Extension Div. About 25 sub-district contests to be held in March. Six district contests to be held April 4-6, places to be decided.

Kansas. Twenty-third Annual All-Kansas Music Competition and Festival. (Bands, orchestras, choruses, glee clubs, instrumental solos, instrumental ensembles, vocal solos, small vocal ensembles.) To be held April 22-26 at Emporia State Teachers College, Emporia. Sponsored by Emporia State Teachers College. Contest Chairman—Frank A. Beach, Emporia S. T. C., Emporia.

Kansas, Southwestern. Southwestern College Contest. To be held at Win-

field, Kan., date to be decided. Sponsored by Southwestern College. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Contest Chairman—Dean H. H. Altvater, Winfield.

Kansas-Oklahoma. Kansas-Oklahoma League Contest for Junior High Schools. (Orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held at Wellington, date to be decided. Sponsored by Oklahoma-Kansas League of Junior High Schools. Contest Chairman—Principal of Junior-Senior High School, Wellington.

Kentucky. Kentucky Music Festival. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held at Lexington, date not decided, probably in April. Sponsored by University of Ky. through Dept. of Univ. Extension with cooperation of Ky. Music Teachers Ass'n and Band and Orchestra Ass'ns. Contest Chairman—Louis Clifton, Dept. Univ. Extension, University of Kentucky, Lexington. Officers Ky. Band Directors' Ass'n: President—Lynn Thayer, Louisville; Vice-President—C. E. Norman, Anchorage; Secretary—Howard Hall, Georgetown; Treasurer—Victor Moore, Somerset.

Massachusetts. Massachusetts Competition-Festival. (Bands, orchestras, choruses.) To be held at Quincy in May. Sponsored by Mass. Music Competition Festival Association. Festival Chairman—Maude M. Howes, 50 Greenleaf St., Quincy. Officers: President—Raymond A. Crawford, Waltham; Secretary—Frances B. Settle, Cambridge; Treasurer—Margaret Tuttle, Quincy.

Massachusetts Municipal Festivals. Newton (Mass.), School Music Festival. Sponsored by the City of Newton. Festival Chairman—Charles R. Spaulding, 63 Page Rd., West Newton. Arlington (Mass.), School Music Festival. (Bands, orchestras, choral, solo instruments—piano-violin-cello-flute-oboe-clarinet-bassoon-trumpet-trombone-French horn.) To be held in April. Sponsored by the City of Arlington. Festival Chairman—Grace G. Pierce, 23 Maple St., Arlington.

Michigan. Michigan Music Festival. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Date and place to be decided. Sponsored by Michigan High School Music Council, University of Michigan Extension Department, and State Department of Public Instruction. Festival Chairman—Joseph E. Maddy, Box 606; Ann Arbor. Members Mich. H. S. Music Council: Ralph Van Hoesen, Lansing; Harold Hunt, Kalamazoo; H. J. Trainor, Lake Linden; J. Harry Adams, Adrian; George Manning, Muskegon; William W. Norton, Flint; Arthur Reppe, Iron Mountain. Ex officio—Paul F. Voelker, State Supt. of Publ. Instr., Lansing; W. D. Henderson, Extension Div., Univ. of Mich., Ann Arbor.

Minnesota. Minnesota State Contest. (Bands, orchestras, boys' glee clubs, girls' glee clubs, mixed choruses, chamber music vocal, chamber music instrumental.) To be held in May at University of Minnesota, Minneapolis. Sponsored by Minnesota Public School Music League through Extension Division of Univ. of Minn. Executive Secretary & Treasurer—Irving W. Jones, Extension Division, University of Minn., Minneapolis. Executive Committee: Hazel Holmgren, Northfield; H. W. Arntson, Alexandria; A. M. Wisness, Wilmar; H. E. Griebenow, Minneapolis.

Mississippi. State of Mississippi. (Bands, instrumental solos, instrumental ensembles.) Date and place not announced. Sponsored by Mississippi Band and Orchestra Directors Ass'n and Mis-

Mississippi Education Ass'n. Secretary M. B. O. D. A.—Mr. Withfield, Band Director, Raymond.

Missouri. Missouri Interscholastic Meet—State Finals. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held May 2, 3, 4, at Columbia. Sponsored by College of Fine Arts, University of Missouri. Contest Chairman—James T. Quarles, Univ. of Mo. Contest Manager—James T. Sleeper, College of Fine Arts, Univ. of Mo., Columbia. District contests (dates not set as yet) to be held at the following places: N. E. at Kirksville—J. L. Biggerstaff, S. T. C., manager; N. W. at Maryville—J. C. Velle, S. T. C., manager; Central at Warrensburg—Paul V. Utt, S. T. C., manager; S. W. at Springfield—C. P. Kinsey, S. T. C., manager; S. E. at Cape Girardeau—J. C. Brandt, S. T. C., manager.

Montana. All State Orchestra to be held October 24-26 at Butte. Sponsored by Montana Education Association. Chairman—Marguerite V. Hood, State Dept. of Public Instr., Helena. Officers for Orchestra: Charles R. Cutts, Billings; Eleanor A. Tenner, Butte. All State Chorus to be held October 24-26 at Great Falls. Sponsored by Montana Education Association. Chairman—Marguerite V. Hood. Officers All State Chorus: Thelma Heaton, Great Falls; Harry R. Pond, Lewistown. District festivals will be held in May at Glendive, Lucille Hennigar, chairman; and at Whitefish, Glenn Whitney, chairman. A band festival will also be held in Havre, Clifford Knapp, chairman, sponsored by the Havre City Band and Havre City Commercial Club. There also will be many grade school festivals and contests sponsored by county superintendents.

Nebraska. Nebraska State High School Music Contest. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Date and place not yet decided. Sponsored by Nebraska State High School Music Contest Committee. Officers and contest chairman will be elected in October.

Nevada. Nevada Festival. (Bands, orchestras, instrumental solos.) To be held at Elko, date not yet decided. Sponsored by supervisors of music of Nevada public schools. Festival Chairman—Donald Jessop, Elko County High School, Elko.

New England. To be announced. For information write W. Deane Preston, Secretary, New England Music Festival Ass'n, 88 St. Stephens St., Boston, Mass.

New Hampshire. (Bands, orchestras, choruses.) Date and place to be decided. Sponsored by New Hampshire School Music Festival Ass'n. Officers: President—Carolyn Wright, Supervisor of Music, Laconia; Vice-President—Herbert R. Fisher, Manchester; Recording Sec'y—Vanda Sanguinetti, Newport; Executive Sec'y—Stanley W. Norwood, Claremont; Treasurer—Arthur C. Sears, Hampton.

New York. New York State Contest. (Bands, orchestras, instrumental solos, instrumental ensembles.) To be held May 11 at College of Fine Arts, Syracuse University, Syracuse. Sponsored by N. Y. State Band and Orchestra Ass'n. Contest Chairman—Dean H. L. Butler, College of Fine Arts, Syracuse University. Officers N. Y. State Band and Orchestra Ass'n: President—John C. Fraser, Seneca Falls; Vice-President—Manetta F. Marsh, Cortland; Secretary—Frederick Fay Swift, Iliion; Treasurer—William H. Tremblay, Schenectady.

New York, Western. Western N. Y. Music Festival. (Bands, orchestras, instrumental solos, instrumental ensembles.) To be held at Fredonia, date not yet decided. Sponsored by Fredonia

Normal School. Festival Chairman—Francis J. Diers, Normal School, Fredonia. There will be some six district contests sponsored by the State Band and Orchestra Association, but information is not yet available concerning dates, places, etc.

North Carolina. North Carolina Music Contest for High Schools. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held April 25-27 at Woman's College, Univ. of N. C., Greensboro. Sponsored by Woman's College of the University of N. C. Contest Chairman—Wade R. Brown, Woman's College. Dates for the district contests will be set at the H. S. Music Teachers Conference.

Ohio. Ohio Contests and Festivals. Full information not available when Journal goes to press. Events include six district contests and state finals. Sponsored by the Ohio Music Education Association. Officers O. M. E. A.: President—Merrill C. McEwen, Bowling Green; 1st Vice-President—Louis E. Pete, Ashland; 2nd Vice-President—Arthur Williams, Oberlin; Secretary—Richard Stocker, Painesville; Treasurer—Russell Squire, Chillicothe.

Ohio. The Greater Cleveland Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held at Cleveland, dates not yet decided. Sponsored by music departments of Greater Cleveland Schools. Vocal Contest Chairman—Russell V. Morgan, Suite 120, Board of Education, 1380 E. 6th St., Cleveland. Instrumental Contest Chairman—J. Leon Ruddick, Board of Education, Cleveland.

Oklahoma [See also, Kansas-Oklahoma]. Oklahoma Interscholastic Music Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Vocal State Finals to be held April 25, 26 at Norman; Instrumental State Finals to be held May 2, 3 at Stillwater. Sponsored by University of Oklahoma, Oklahoma A. and M. College, and eight other colleges, under jurisdiction of music section of the Oklahoma Education Association. State Director of Vocal Contests—Lewis S. Salter, Univ. of Okla., Norman. State Director of Instrumental Contests—Boh. Makovsky, Okla. A. and M. College, Stillwater. Chairman State Board of Control—Reven de Jarnette, Weatherford. District Contest Chairmen—Marguerite Hawkinson, Ada; E. B. L. Hardy, Alva; Helen Kerr, Durant; Clarence Burg, Oklahoma City; George C. Ogle, Tahlequah; Rhoda M. Sharp, Tonkawa; Albert Lukken, Tulsa.

Oregon. 12th Annual Interstate High School Music Tournament. (Choruses, instrumental solos, string quartets, vocal solos.) To be held April 26, 27 at Pacific University, Forest Grove. Sponsored by Pacific University Conservatory of Music. General Director—Edith Colais Evans, 330 Second Ave., S., Forest Grove, assisted by the Conservatory faculty.

Oregon. State Band Contests. (Bands, instrumental solos, possibly instrumental ensembles.) Date and place to be decided. Sponsored by Associated Students, University of Oregon. Oregon State High School Bandmasters Ass'n in charge of district preliminary contests (dates and places for which are not yet available). Band Contest Chairman—John H. Stehn, University of Oregon, Eugene. Officers Bandmasters Ass'n: President—Clyde Simpson, Hood River; Secretary—Fred H. Wade, West Linn.

Pennsylvania. Pennsylvania Forensic and Music League. (State finals for bands, orchestras, choruses—boys'-girls'-mixed, instrumental solos—piano-harp-cornet-trombone-French horn-Bar. horn-tuba-flute-oboe-clarinet-bassoon-violin-violoncello-bass viol, instrumental

ensembles—string quartet-piano trio-woodwind quintet-brass sextet, vocal solos—soprano-alto-tenor-baritone, vocal ensembles—boys' quartet, girls' trio, mixed quartet, double quartet, vocal ensemble.) Contests to be held April 26, 27 at Oil City. Sponsored by University of Pittsburgh Extension Division. Contest Chairman—C. Stanton Belfour, Executive Sec'y, Pa. Forensic and Music League, Extension Division, Univ. of Pittsburgh, Pittsburgh. State finals preceded by county contests in more than 50 counties of Pa., and nine district contests. The county and district contests are directed by school men appointed by Exec. Sec'y.

South Dakota. South Dakota High School Music Association. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) State contest to be held in April at Univ. of S. D., Vermillion; district contests at Lemmon, Brookings, Madison, Geddes, Yankton and Aberdeen, dates not yet available. State Contest Chairman—W. R. Colton, College of Fine Arts, Univ. of S. D., Vermillion; Secretary—E. L. Bersagel, Aberdeen. District Officers: Northern—E. Voss, Aberdeen, Director; Reva Russell, Aberdeen, Sec'y-Treas. Northwest—H. S. Freeman, Lemmon. Eastern—Carl Christensen, Brookings, Director; Central—James McKinzie, Madison, Director. Southeastern—C. A. Beaver, Yankton, Chairman; G. Mosby, Yankton, Sec'y-Treas. Southwest—A. W. Hallett, Chamberlain, President; C. E. Werden, Geddes, Sec'y-Treas.

Texas, Eastern. Eastern Band Contest. (Bands, instrumental solos, instrumental ensembles.) To be held at Waco, date not decided. Sponsored by Eastern Division of Texas Band Teachers Ass'n. Contest Chairman—C. R. Hackney, Caldwell, Tex. Officers Texas Band Teachers' Ass'n over all three divisions: President—D. O. Wiley, Lubbock; Secretary—R. J. Dunn, College Station; Treasurer—George Royster, Mexia.

Texas, Southern. Southern Division Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held in April at Kingsville. Band events sponsored by Tex. B. T. A., orchestra and vocal events sponsored by Texas College of Arts and Industries, Kingsville. Contest Chairman—Paul Riley, Department of Music, A & I College, Kingsville. Officers Southern Division T. B. T. A.: President—Lloyd Reitz, Weslaco; Vice-President—Ward G. Brandstetter, Sinton; Secretary—H. McNeely, Falfurrias.

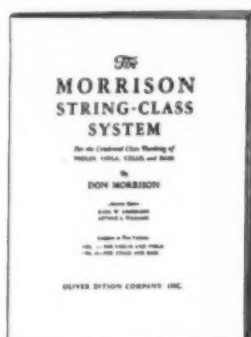
Texas, West. West Texas School Band Contest. (Bands, instrumental solos, instrumental ensembles.) To be held first week-end in May at Lubbock. Sponsored by Texas Technological College. Contest Chairman—D. O. Wiley, 2110-15th St., Lubbock. Officers Western Division T. B. T. A.: President—Earl D. Irons, Arlington; Vice-President—Earl R. Ray, Wink; Secretary-Treasurer—J. C. Burkett, Breckenridge.

Utah. Utah State. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held in April at Provo. Sponsored by Association of Superintendents.

Vermont. Vermont Festival Concerts. (Bands, orchestras, glee clubs.) To be held first week-end in May at Burlington. Sponsored by Burlington Lions Club. Director of Festival—A. E. Holmes, 87 South Willard St., Burlington.

Wisconsin. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos, vocal ensembles.) To be held in May, place not yet decided. Sponsored by Wisconsin School Music Association. Contest Chairman—H. C. Wegner, Supt. Public Schools, Waupun.

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Bass Clarinet (D)
- 13 C Tenor Saxophones (B) and (C)
- 14 Baritone (A) Treble Clef
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Trombones and Bassoons (C) and (D) Bass Clef
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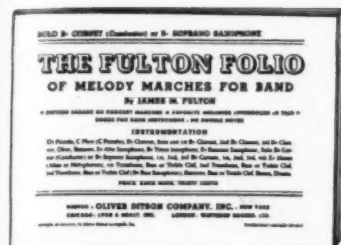
The Conductor's Book includes, in addition to the short score on three staves, a summary of Bach's position in the world of music, directions for artistically performing the chorales, detailed suggestions for various types of balanced ensembles, etc. It offers excellent training in elementary score reading, and may be used by organ students for practice in reading from three staves.

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SELECTIVE LIST

Schubert—Ballet Music from "Rosamunde"
Old English—Three Morris Dances
Beethoven—Country Dance
Kriens—Felicitation
Felix—Tyrolienne
Lully—Gavotte in D Minor

BAND

Suggested State Contest Numbers

Class A

Nicolai—Merry Wives of Windsor Overture
Massenet—Phedre Overture

SELECTIVE LIST

Rossini—William Tell Overture
Suppe—Wanderer's Hope Overture
Lortzing—Undine Overture
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Benter—Habanera
Bennett—Manrico Overture
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Eastern Conference High School Chorus

Pittsburgh, Pa., March 12-15, 1935

Conductor: William Breach, Director of Music, Public Schools, Buffalo, New York
Organizing Chairman: John W. Neff, State Teachers College, Indiana, Pennsylvania



WILLIAM BREACH
Conductor

THE EASTERN CONFERENCE HIGH SCHOOL CHORUS of five hundred singers will be assembled at Pittsburgh, Pennsylvania, in connection with the 1935 biennial meeting of the Eastern Music Supervisors Conference. Membership in the chorus is open to students of high schools in the states and provinces represented in the Eastern Conference. Following is an outline of facts regarding the chorus and the enrollment requirements:

Selection of Members will be made December 15, 1934, from applications on hand at that time. Applications received after that date will be considered only to fill vacancies which may occur. Members will be chosen by comparison of qualifications as indicated in the applications.



JOHN W. NEFF
Organizing Chairman

Eligibility. An applicant must be a bona fide student in a high school within the territory of the Eastern Conference. States and provinces included in the Eastern Conference are: Connecticut, Delaware, District of Columbia, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Eastern Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island.

Applications must be attested by music supervisor, chorus director, parent or guardian, and/or high school principal or superintendent.

Chorus Headquarters: Hotel Webster Hall. All chorus members, except those residing within commuting distance, will be quartered in this attractive and well appointed hotel in the heart of Pittsburgh's beautiful Schenley Park district. All rehearsal halls, including Syria Mosque where the final concert will be given, are in the immediate vicinity. Special American plan rates have been made available as indicated below.

Schedule. Chorus members will report for registration at Webster Hall, Tuesday morning, March 12. Rehearsals begin Tuesday afternoon and will continue on morning, afternoon and evening schedule through Wednesday, Thursday and Friday, culminating in the grand concert at Syria Mosque Friday evening. The routine of the four-day period will, of course, be suitably interspersed with recreational and social features and with opportunities for the students to benefit by important activities of the Conference.

Supervision. Chaperons and counselors will be provided under the direction of the committee. Conference members and friends desiring to serve in this capacity should communicate with Mr. John W. Neff, Organizing Chairman, State Teachers College, Indiana, Pennsylvania.

Costs. Each application must be accompanied by the enrollment fee of \$4.00. This fee covers cost of music, student membership in the Eastern Conference, souvenir chorus membership emblem pin, and a portion of the incidental costs in connection with the organization of the chorus. Room and meals beginning with luncheon Tuesday noon, March 12, to and including dinner, March 15, will be provided for \$9.00. (Luncheon and dinner Tuesday; breakfast, luncheon and dinner on Wednesday, Thursday and Friday; lodging from Tuesday noon to 7 p. m. Friday.) **Chorus members wishing to remain at Webster Hall over Friday night will be given accommodations on the same basis—\$1.30 for additional night's lodging and Saturday breakfast.** Fee for lodging and meals must be paid at the time of registration at Pittsburgh, March 12.

Railroad Rates. The special Eastern Conference rates to Pittsburgh will be available to chorus members, chaperons and parents. Railroad "convention rate" certificates will be sent to each chorus member with his Eastern Conference membership card.

Music. Music will be shipped to supervisors for students accepted as chorus members, in ample time for advance preparation. It is expected that all chorus members shall have mastered the music before appearing at the tryouts of the Conference.

All music will be sung from memory. Following is the music which will be sung (the titles are not listed in order of performance):

1. Cherubim Hymn (in F). D. Bortnyansky.....[J. Fischer and Bro. No. 4123.]
2. Brother James' Air. Gordon Jacob.....[Carl Fischer. Oxford Choral Songs No. 763.]
3. Hark, Now, O Shepherds. M. J. Luvaas....[C. C. Birchard. No. 840.]
4. In Heaven Above. Christiansen.....[Augsburg Press. No. 106.]
5. Now Sleeps the Crimson Petal. Jones....[Gamble Hinged Music Co.]
6. Could My Songs Their Way Be Winged (Male Voices). R. Hahn.....[Oliver Ditson. No. 14,455.]
7. The Slave. Hopkins.....[Theo. Presser. No. 20,735.]
8. The Galway Piper. Treharne.....[Boston Music Co. No. 8903.]
9. Koosheeo (Women's Voices). Ferris.....[C. C. Birchard. No. 926.]
10. Cuckoo (Unison Song). Shaw.....[Curwen. No. 71,464.]
11. It Cannot Be a Strange Countree. Repper.[C. C. Birchard. No. 1012.]
12. The Swing. Palmgren.....[G. Schirmer. No. 5784.]
13. The Keys of Heaven. Saar.....[Willis Music Co. No. 1399.]
14. A Violin Is Singing in the Street. Koshetz.[M. Witmark. No. 2694.]
15. Espana. Chabrier-Waldteufel.....[Oliver Ditson. No. 14,225.]

Note: Cost of music is covered by \$4.00 enrollment fee which must accompany application.

Bulletins. Full information covering all points which should be known to the chorus member, supervisor or sponsor, will be supplied by Conductor Breach and Chairman Neff, through one or more bulletins issued prior to the assembling of the chorus at Pittsburgh.

Conference Membership. The Eastern Conference chorus is a cooperative enterprise undertaken by the members of the Eastern Conference and, therefore, involves membership affiliation in the Conference on the part of all participants—chorus members and the music supervisors and chorus directors who endorse their applications. Chorus members are automati-

cally made student members of the Eastern Conference upon payment of the required enrollment fee. Supervisors and chorus directors whose students are enrolled in the chorus will, of course, be active members of the Conference for the current membership period (1935). Conference membership dues (Active \$3.00) may be sent to the treasurer, Clarence Wells, 228 Prospect St., E. Orange, N. J.

IMPORTANT

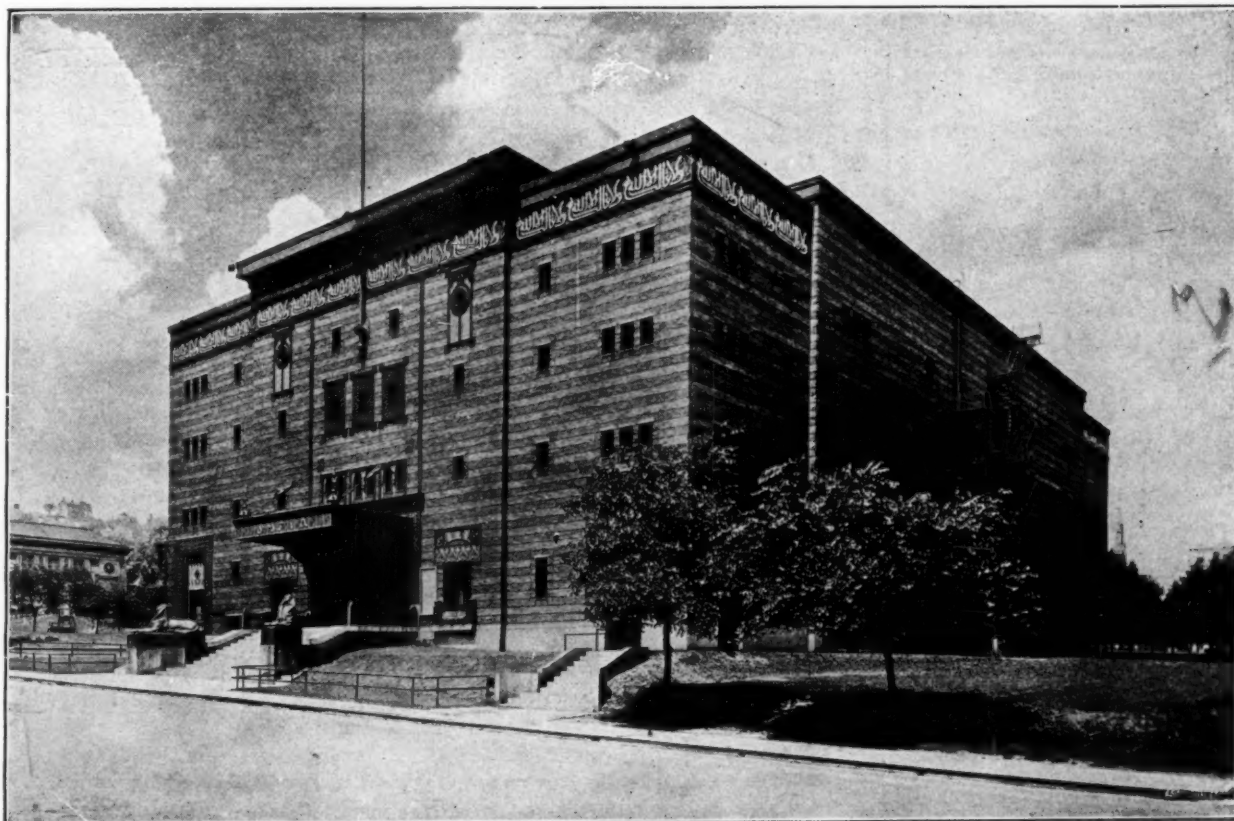
To those recommending candidates for the Chorus:

(1) The voice must be of good quality and without tremolo, harshness or raspiness which will not blend with others, and must be absolutely in tune. Any of these objectionable features may disqualify a member from participation.

(2) It is suggested that singers be recommended for definite parts on the basis of SIX- and EIGHT-part music; that is, first and second soprano, first and second alto, first and second tenor, baritone and bass. First sopranos, first altos, second tenors and baritones will be plentiful, and therefore the competition keenest. Candidates for the other parts will quite likely be chosen because of a scarcity of singers for those parts.

Further information will be given in bulletins to those who are ultimately accepted.

Address all inquiries to John W. Neff, State Teachers College, Indiana, Pa. Application blanks can be secured from Mr. Neff or from your state chairman.



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THE "Mystery of the Frightened Lady." That's me, O Lord! Standin' in the need of prayer. When Edgar Wallace wrote that tale he didn't know that being president of a Conference was more frightening sometimes than knowing who committed "The Murder" and living in the same house with the killer!

The months are marching on. Soon March will be on the calendar and we will be on our way to Pittsburgh. On, on, on to Pittsburgh!

Pittsburgh Panorama

Will Earhart didn't invite us to Pittsburgh for nothing! He has so many wonderful plans, so much fine work to show—the attainment of twenty years or more of inspired work. It isn't often a Conference has the opportunity to visit a system of schools where such achievement reigns.

While the schools will be open for visiting, nearly every type of work will be presented in panoramic form within the walls of the William Penn Hotel. Says the William Penn Hotel to the Stevens Hotel, "I'm just as big for me as you are big for you."

One feature of the Conference to be stressed is this. The schools will be open for visitors Tuesday afternoon. The Conference should be opened formally Wednesday morning so that the Pittsburgh demonstrations and clinics may be in full swing Wednesday afternoon. There will be two Grand Concerts in that beautiful Syria Mosque, of which Pittsburgh is so justly proud. Of course, no Syria Mosque will ever be as beautiful to me as that glorified old armory in Providence where I fell in love with the Eastern Conference all over again. You know about me and the Eastern Conference—"love at first sight" in the Pennsylvania Hotel, New York City, in 1920. That leads me to the reunion idea which is so vital a thing.

Some Program Features

There is to be one grand REUNION IN PITTSBURGH the banquet night! That night modern education, the depression, motivation, integration, Century of Progress, the leisure-time movement, all are to be forgotten. We are going back

to the good old days when there was time to play, time to clasp hands in real friendship, time to laugh! We are going to laugh and cry together in good old Eastern fashion. The old crowd is going to entertain the young things like "Roscoe" Conklin, who attended that first Conference although a mere babe at the time. He, by the way, is the chairman of the "Reunion" Committee, and what a chairman! He has everything done before he is asked or told to do it. The program for this wild night is to be a secret, shrouded in mystery, undivulged until the last minute. Even "Roscoe" doesn't know all of it. No use asking—just be there! The first thing you want to secure on your arrival at the William Penn Hotel is the ticket for "That Night."

A friend of mine, when she reads a book, starts in the middle and reads both ways. That's the way this chat on the program sounds. Let's go to the end and go backwards. A smashing All-Conference Chorus of 500 in Syria Mosque the last night ("Stupendous, Colossal!"). Friday afternoon, a great big chorus of rural school children, dramatizing their songs, *a la* the Delaware demonstration at Washington, with Florence Hale as the speaker. Friday morning—I've forgotten just what's coming Friday morning. Anyhow, you know enough just now in October "when the frost is on the punkin", and the fodder's in the shock." You know about the Chorus and the Reunion—and that the program, like a cut-up picture puzzle, is rapidly being fitted together.

By the way, my last letter was twice too long. I distinctly told the boss to publish half of it in the First Fall Issue, to be continued in the October number, but you can't do a thing with him.

Everybody Working

Little side trips to Elmira, Syracuse and Albany this month to clear up some of your ideas gathered throughout this last year. Everyone is helping whether on the program committee or not. Never were such people as the members of the Eastern Music Supervisors Conference. We will have to change the name, won't we? Ask Harry Whitte-

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more, he is the chairman of the Constitutional Revision Committee, revision of this and revision of that.

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LAURA BRYANT, President

North Central Ensemble Festival

VOCAL AND INSTRUMENTAL

Indianapolis, Indiana, March 20, 21, 22, 1935

*In connection with and sponsored by the
North Central Music Educators Conference*

General Plan. The North Central Ensemble Festival—vocal and instrumental—has as its primary aim the awakening of interest in ensemble music in our schools. With the close coöperation of all of us in this project, there will be a new incentive in the development of this field of music education.

(Note. This Festival has no direct connection with the National School Band and Orchestra Association contests, but it does have the approval of the officers of both the National School Band Association, and the National School Orchestra Association.)

The Ensemble Festival will consist of two important parts:

- (1) The presentation of two excellent evening concerts by participating organizations representing the entire North Central Conference territory, and
- (2) A program of auditions before renowned music judges who will give each individual group criticisms and suggestions.

Participating Groups. The following ensemble groups will participate in this Festival:

VOCAL

1. **Double Mixed Quartet** (8 voices)
2. **Mixed Quartet** (4 voices)
3. **Boys' Quartet** (4 voices)
4. **Girls' Trio** (3 voices)
5. **Madrigal singers** (6 voices)

INSTRUMENTAL

1. **String Quartet** (2 violins, viola, cello)
2. **String Quintet** (2 violins, viola, violoncello, and string bass)
3. **Woodwind Quintet** (flute, oboe, clarinet, bassoon and horn)
4. **Brass Sextet** (2 cornets, horn, trombone, baritone and tuba) or (2 cornets, 2 horns, trombone or baritone, and tuba)
5. **Saxophone Quartet** (2 alto, tenor, baritone) or (soprano, alto, tenor and baritone)

Eligibility. Any school may enter the Ensemble Festival whether or not the school has a band, orchestra, glee club or choir. In fact it is hoped that many schools will form small ensemble groups as a project which will culminate in the trip to Indianapolis in the spring. Every high school in the North Central district, including the states and provinces, is given herewith a cordial invitation to prepare these ensemble groups with a view to participation in the Indianapolis meeting.

Every group will be given an opportunity to appear before the judges at the auditions which will be the basis for the selection of the ensemble groups who are to participate in the multiple ensemble concerts on the evenings of March 21 and 22.

Each group will perform two compositions in the audition program. One composition will be selected by the adjudicator at the time of the audition. The

second number is to be selected by the leader of each group from the remaining three pieces.

Rehearsals for the various ensemble groups in preparation for the multiple ensemble concerts will follow the audition programs. The complete rehearsal schedule will be furnished at time of registration in Indianapolis.

There will be five group ratings and the Committee reserves the right to include those ensembles placing in the higher ratings.

Fees. The entry fee which must accompany the application blank will be \$1.00 per member for each ensemble group. These fees will help to finance the Festival. (If the student participates in more than one ensemble the \$1.00 fee shall be paid for each group in which he takes part.)

Accommodations. Arrangements for low-priced accommodations for Ensemble Festival participants and their chaperons will be available in Indianapolis. If you will need accommodations in Indianapolis, will you please so indicate on the application blank?

Equipment. Each Ensemble Festival participant is expected to report with the proper music in possession and carefully prepared, and if an instrumentalist, with instrument in playing condition and a portable music stand. The Festival Committee will furnish no music or instruments. [Exception: String basses will be furnished on request.]

Festival Program

(Subject to change)

WEDNESDAY, MARCH 20

Morning: Auditions for Vocal Ensembles. (1) Boys' Quartet. (2) Girls' Trio.

Afternoon: Auditions for Instrumental Ensembles. (1) Woodwind Quintet. (2) Brass Sextet. (3) Saxophone Quartet.

Evening: Rehearsal of Multiple Ensembles appearing in Thursday evening concert.

THURSDAY, MARCH 21

Morning: Auditions for Vocal Ensembles. (1) Double Mixed Quartet (8 voices). (2) Mixed Quartet (4 voices). (3) Madrigal Singers (6 voices).

Afternoon: Auditions for Instrumental Ensembles. (1) String Quartet. (2) String Quintet.

Evening: Music Festival Concert—Wind Ensembles and Glee Clubs. Two numbers by each of the following multiple groups: (1) Saxophone Quartets. (2) Girls' Trios. (3) Woodwind Quintets. (4) Boys' Quartets. (5) Brass Sextets.

FRIDAY, MARCH 22

Morning: Rehearsal of Multiple Ensembles for the Second Music Festival Concert.

Afternoon: Additional rehearsal may be required.

Evening: Music Festival Concert—Choirs and String Ensembles. Two numbers by each of the following multiple groups: (1) Madrigal Singers. (2) String Quartets. (3) Mixed Vocal Quartets. (4) String Quintets. (5) Double Mixed Quartets, accompanied by balanced string orchestra from the multiple string quartets and string quintets.

Note: A study of this schedule will show that if necessary it will be possible for ensembles to conclude their participation in the Festival within a period of two days.

CONTINUED ON PAGE FORTY

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2nd Bb Tenor Saxophone
or 2nd Bb Clarinet

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Mixed Quartet: Carol M. Pitts, Central High School, Omaha, Neb., chairman; Melvin E. Snyder, Gary, Ind.; Griffith J. Jones, Shaker Heights, Ohio.

Boys' Quartet: Joseph Surdo, 2315 Madison Ave., Norwood, Ohio, chairman; Leon F. Beery, Richmond, Ind.; Marian Cotton, Winnetka, Ill.

Girls' Trio: Lorraine E. Watters, 1531—46th St., Des Moines, Iowa; Harry Seitz, Detroit, Mich.; Millie Fristad, State Teachers College, Minot, N. D.

Madrigal Singers (six voices): Olaf Christiansen, Oberlin Conservatory, Oberlin, Ohio, chairman; Anton H. Embs, Oak Park, Ill.; Harper C. Maybee, Kalamazoo, Mich.

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The Music

DOUBLE MIXED QUARTET (8 voices)

1. James, Philip. We Pray Thee, Gracious Lord. [No. 6428. 12c. G. Schirmer.]
2. Malin, Don. (Arr.) The Irish Girl. [No. 3028. 15c. Gamble Hinged Mus. Co.]
3. Gretchaninof, A. Nunc Dimittis. [No. 1125. 10c. Boston Music Co.]
4. Mozart. Ave Verum Corpus. [No. 1170. 16c. E. C. Schirmer.]

MIXED QUARTET (4 voices)

1. Tschalkowsky. A Legend. [No. 2378. 8c. G. Schirmer.]
2. Williams, Vaughn. (Arr.). Just as the Tide was Flowing. [No. 130. 20c. Galaxy Music Corp.]
3. Bach, J. S. No. 1 "Jesu, Priceless Treasure," from Four Chorales from the Motet "Jesu, Priceless Treasure." [No. 7603. 12c. G. Schirmer.]
4. Mozart. Ave Verum Corpus. [No. 1170. 16c. E. C. Schirmer.]

BOYS' QUARTET (4 voices)

1. Protheroe, Daniel. Song of the Western Men. [No. 1. 12c. H. T. FitzSimons.]
2. Burleigh, H. T. (arr.) De Gospel Train. [No. 210. 15c. G. Ricordi & Co., Inc.]

3. Schumann, Robert. The Dreamy Lake. [No. 5336. 10c. Oliver Ditson.]
4. Gibson, S. Archer. The Drum. [No. 4227. 16c. G. Schirmer.]

GIRLS' TRIO (3 voices)

1. Fletcher, P. E. (Arr.) Follow me down to Carlow. [No. 71441. 15c. Curwen, Inc.]
2. Davis, Katherine K. (Arr.) The Cobbler's Jig. [No. 490. 18c. E. C. Schirmer.]
3. Bach, J. S. Thus then, the law of the Spirit. [No. 7604. 6c. G. Schirmer.]
4. Spross, C. G. Let All My Life be Music. [No. 35101. 18c. Theo. Presser Co.]

MADRIGAL SINGERS (6 voices)

1. Bennet, John. All Creatures Now are Merry Minded. [No. 14405. 15c. Oliver Ditson.]
2. Morley, Thos. April is in My Mistress' Face. [No. 14623. 15c. Oliver Ditson.]
3. Williams, R. Vaughn. A Farmer's Son So Sweet. [No. 215. 20c. Galaxy Music Corp.]
4. Praetorius, M. She is So Dear. [No. 14558. 10c. Oliver Ditson.]

STRING QUARTETS

(Two Violins, Viola and 'Cello)

1. Borodin, A. Nocturne from String Quartet No. 2 in D (Arr. by Pochon). In the Flonzaley Quartet Favorite Encore Album No. 2. [Parts Complete \$2.50. C. Fischer.]
2. Beethoven. Third Movement from String Quartet Op. 18 No. 1. [Parts Complete \$2.50. Peters Edition.]
3. Haydn. First Movement from String Quartet Op. 54 No. 1. [Parts Complete \$2.75. Peters Edition.]
4. Bach. Air from Suite in D (Edited by Karl Rissland). In the Ditson String Quartette Album Book No. 1. [Parts Complete \$2.00. O. Ditson.]

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1. Haydn, J. Emperor, Variations from the String Quartet, Op. 76. Edited and arranged by Albert Stoessel. [Parts each .75. C. Fischer.]
2. Mozart. Sinfonietta in D Major (Parts 1 and 2). In the Polychordia String Library No. 102. [Parts each .75; Score \$2.00. Galaxy.]
3. Tchaikovsky. Valse from Serenade for String Orchestra Op. 48. Revised and edited by A. Walter Kramer. [Parts each .20; Score \$1.25. Witmark.]
4. Bach, J. S. Choral Prelude (We All Believe in the One God). Transcribed by F. Campbell-Watson. [Parts each .15; Score .50. Witmark.]

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*Quartets using soprano saxophone should transpose the 1st alto saxophone part in publications which have only the 2 alto, tenor and baritone arrangement.

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Coöperation in Thinking

IN THE February, 1933, issue of *Progressive Education* will be found an article by Dr. S. A. Courtis (University of Michigan) entitled "Coöperation in Thinking." This is a clear exposition of the technique of the jury panel method of conducting discussions, which originated with Professor H. A. Overstreet of the College of the City of New York. It is timely to review this statement in the light of the growing popularity of this technique.

In this day and generation the need for coöperation in thinking and action is apparent on every hand. Most adults have been trained as individualists. Few undertakings are entirely coöperative and free from hostilities or the domination of some powerful personality or clique, who take it upon themselves to direct the thinking of the many and settle things for the group with absolute finality. Politics in government afford striking examples of the destructive force of individual interests. Among those who believe in democracy and the social philosophy of the greatest good to the greatest number there is great demand for agencies that develop coöperation of thought and unity of effort through concerted activities for the good of all.

The Conference is potentially such an agency, and can be a great force in the enrichment of human lives by affording a medium for pooling our ideas, clarifying our thinking, broadening our viewpoint and increasing our tolerance for the views of others. Thus we find interest rather than antagonism in conflicting ideas, stimulation in divergent views and original slants, and delight in fellowship. And, finally, through the enrichment of our understanding, we unify our purposes, which can then be achieved collectively in a potent manner.

Building the 1935 Program

This is the technique of the panel jury discussion. I have tried to follow the technique of the panel in building the 1935 Conference program. In my judgment the Conference is no place for exploitation or personal aggrandizement. Neither is it an opportunity for

the program builder to put on a fine show, but rather to discover what his colleagues' interests are, to build those interests into a coherent program from which each member may be enriched in understanding by his own contribution and by the contribution of his colleagues.

A skeleton program was sent to a large number of members throughout the Conference territory. They were asked to fill it in with flesh and blood as they would if it were their entire responsibility. I felt considerable trepidation in asking them to assume this task, but bless my soul they did it! The task of your Executive Committee now appears to be to select from the wealth of good things submitted, rather than to try to find something appropriate. So you see I have been conducting a panel jury by correspondence.

General Session Panel Discussion

To give point to the concept of the Conference as a huge panel jury we have scheduled for a general session a discussion to be conducted by panel technique. Dr. S. A. Courtis of the University of Michigan has consented to act as chairman. The members of the panel will include a prominent professor of education, a well-known superintendent, a supervisor of music, a grade school teacher, a high school teacher, a college professor of music, a singing artist. (I can't name them all yet.) The question for discussion will be, *To what extent should instruction in music be planned so that it will contribute to general objectives of education?*

Does that sound academic and dry? Or does the answer seem self-evident? You will be surprised. If you would have some fun, try it out on some of your unsuspecting friends as I have. Commit the question to memory and in conversation ask your friend, "To what extent, etc." No matter what he may say, present some conflicting viewpoint and see what you draw from him. I think these preliminary skirmishes will add zest to the discussion in Indianapolis and you will be all set for discussion from the floor.

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O Good Wise Man (S.A.)
 Eric Gritton

THREE PART (S. S. A.)

The Holly and the Ivy
 arr. Channing Lefebvre
Wassail Song arr. J. M. Joseph
Lullaby, My Sweet Little Baby
 William Byrd
Cradle Song (with cello obbligato)
 Harvey Enders

FOUR PART (S. S. A. A.)

On Christmas Night
 arr. R. Vaughan Williams
Down in Yon Forest
 arr. R. Vaughan Williams
Rejoice, Rejoice William Byrd
Whoso Hears a Chiming
 Cecil Forsyth

MALE VOICES (T.T.B.B.)

The Holly and the Ivy
 arr. Channing Lefebvre
The Boar's Head Carol
 arr. L. Woodgate
Ye Watchers and Ye Holy Ones
 arr. L. Woodgate
In Dulci Jubilo arr. L. Woodgate
All Hail to the Days
 arr. L. Woodgate
Wassail Song
 arr. R. Vaughan Williams

MIXED VOICES (S.A.T.B.)

Holy Day Holly Carol
 arr. Channing Lefebvre
'Tis Night on the Silent Mountain
 W. E. Jaquest
Down in Yon Forest
 arr. R. Vaughan Williams
The Holly and the Ivy
 N. F. DeMuth
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Word has just come to me from Mrs. Edward B. Birge that the Board of Directors of the Indiana Federation of Music Clubs has voted to hold its convention in Indianapolis at the time of the North Central Conference, and she has graciously accepted an invitation to be hostess to the wives and families of the Conference members who are too busy to be devoted husbands and fathers at that time.

The Ensemble Auditions and Festival loom large as a feature of the program. A personal letter concerning the Festival has been sent to every Conference member whose address we have. Enrollment forms and lists of material were included. The information is given in full on preceding pages. Application blanks may be secured from the Conference headquarters office (64 E. Jackson Blvd., Chicago).

I have asked Sarah O'Malley, Supervisor of Music, Chicago schools, to act as chairman of the Educational Achievements Exhibit. There is evidence of a large interest in the exhibits which we have had in the past years, and I hope that the members of the Conference will respond in a large way to her requests for material.

FOWLER SMITH, *President*

North Central Notes

▲ DEAR MEMBERS: I feel as if I should say "Happy New Year" to you, because I know that you, even as I, are now well embarked upon a new school year. No doubt you are full of plans, many of which will achieve a satisfactory realization, while others must be dropped by the wayside for various reasons. I wonder if we could and would speak quite frankly whether the year from this point looks brighter than last year, or whether we are faced with even greater problems. Whatever the answer, I feel sure that if you are even the average public school worker—supervisor or teacher—you are putting every ounce of your wisdom and strength into solving your problems, and that you are doing it with the finest good will. This seems to be a characteristic of most music folk with whom I come in contact. They have the greatest enthusiasm for their work, always aspiring to something higher and seldom thinking of self. Often this trait is an asset but I know it can be a liability, all depending on how one looks at it.

Didn't the "Early Fall" issue of the MUSIC EDUCATORS JOURNAL help you to take a new lease on life? I can say that because I was so procrastinating, perhaps even lazy, that I didn't get an article in—but it certainly was not missed. There was so much "meat" in the September issue that I am still attempting to digest it.

As members of the North Central Conference, you are particularly interested in the North Central Ensemble Festival. No doubt even now you are making plans to give every assistance to the organizing chairmen, and to enter the various festival events. Isn't the idea a splendid one? Let's all do our part so that the plan may reach the highest expectation. President Fowler Smith and his committee have many other plans which will make us eager to go to Indianapolis in the spring. Of course, this is only October, but, nevertheless, the time to plan festivals, operas, etc., so as to leave the week of March 17th free.

As last year, we invite you to use this page because it is yours. You have many fine ideas which we are eager to share. What new things are you planning for this year? How are you helping to solve the leisure-time problem of the other fellow—for you surely have no leisure yourself? Do you often wish, as I find myself doing, that the day were twice as long and that you were at least six additional people? Oh, I should hate to have six people like I am! While I am wishing, I should like to be able to suggest the molds for my additional selves. Wouldn't you?

Seriously, let us hear from you. What shall we attempt to discuss on this page—

or at least on a part of it? I prithee, lend me thine aid!

SADIE M. RAFFERTY,
Second Vice-President.

"Educational Achievements"

▲ PLANS for the North Central Conference at Indianapolis include a display of Educational Achievements Exhibits. Two or three phases of the music program will be represented. Members of the North Central Conference are invited to make contributions to the display in the way of examples of:

- (1) Creative work.
- (2) Melodic dictation.
- (3) Outlines or courses of study in music appreciation.
- (4) Music tests and measurements.
- (5) Music correlated with other school subjects.
- (6) Material illustrating
 - (a) Music Appreciation,
 - (b) Children's Concerts,
 - (c) Use of the Radio,
 - (d) Rural Music,
 - (e) Classroom Activities (Vocal-Instrumental).
- (7) Programs of recent performances, festivals, etc.
- (8) Lists of repertoire performed by vocal and instrumental groups.
- (9) Other material.

Clip this notice—check the item or items you would like to contribute for the exhibit, and mail with your name and address to Sarah E. O'Malley, Chairman N. C. Educational Achievements Exhibits Committee, Music Department, Board of Education, 228 N. La Salle Street, Chicago, Illinois.



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▲ It is the belief of the St. Louis Board of Education and the St. Louis Symphony Orchestra that "not only should the child be brought to music, but music should be brought to the child." During the twenty-five years that the St. Louis Symphony Orchestra has been giving children's concerts, procedure has been based on this principle, i. e., sometimes the children have come to the concerts, sometimes the concerts have been taken to the children. At the present time the orchestra goes to the various high schools and concerts are given in the school auditoriums. As a feature of these concerts choruses made up of selected voices from the respective high schools and trained on some worthy choral work, sing with orchestral accompaniment. Attendance at the concerts is not compulsory, but attitude, behavior and interest in music are the guiding factors in selecting students who are allowed to attend the concerts. Programs are analyzed and explanatory notes prepared for distribution to the high school music teachers who, in turn, present the subject matter to their students. Formerly concerts were also provided for the eighth-grade pupils, but at present concerts for the elementary children are given by the All-St. Louis High School Orchestra. The picture shows an audience of 2,000 students listening to the St. Louis Symphony Orchestra in Soldan High School Auditorium.

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California-Western Conference

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HELEN M. GARVIN, Mills College, Oakland, California, *Secretary-Treasurer*

ADOLPH W. OTTERSTEIN, State Teachers College, San José, Calif., *2nd Vice-Pres. and Editor*

PRESIDENT WAHLBERG has authorized Amy Grau Miller as First Vice-President in charge of the membership campaign, to proceed with full authority in the matter of the organization of the California-Western School Music Conference into districts, in order that a thorough canvass on behalf of the Conference can be made. The plan includes state and territorial chairmen for Nevada, Arizona, Hawaii and the Philippine Islands, respectively. For the state of California, Mrs. Miller has appointed Elsa Brenneman as assistant general chairman. Miss Brenneman will work with Mrs. Miller on the general organization work. In addition, there are seven district chairmen in the state upon whom will depend the organization of the membership campaign in each district. Complete instructions have been sent to the district chairmen together with a report on last year's membership drive.

District chairmen are being urged to appoint assistant district chairmen, the number to depend on the size and population of each district. In other words, it is the aim of Mrs. Miller and Miss Brenneman to have the entire state virtually a network of membership campaign workers. Among the responsibilities of the assistant district chairmen will be that of arranging teacher get-

togethers for those with mutual interests and problems—a very important part of all organization work.

One of the most important phases of the membership campaign is the necessity for regular reports from the assistant district chairmen to the district chairmen, who, in turn, will report to Miss Brenneman and to Mrs. Miller. Report sheets are being provided all chairmen for this purpose.

Membership Organization

Chairman—Amy Grau Miller, 74 S. Sierra Bonita Avenue, Pasadena, California.

Assistant General Chairman—Elsa Brenneman, 1418½ 12th Avenue, Los Angeles, California.

Nevada State Chairman—Kenneth Ball, Sparks.

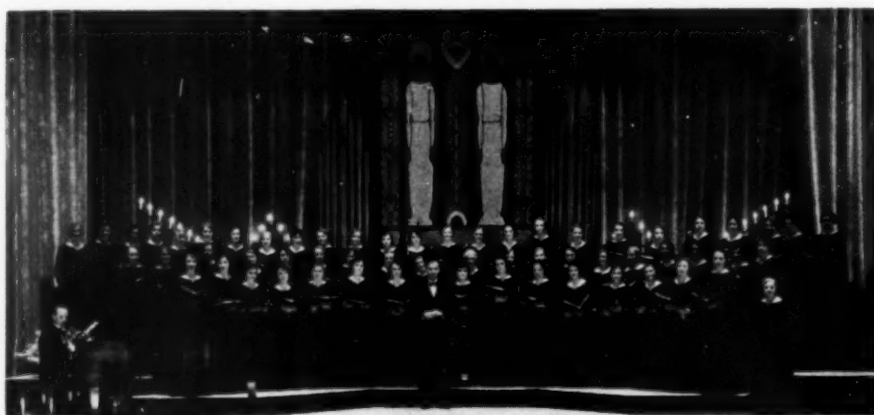
Arizona State Chairman—E. J. Schultz, University of Arizona, Tucson.

Territorial Chairmen—(Hawaii) Mrs. Dorothy Kahananui, University of Hawaii, Honolulu. (Philippine Islands) Mrs. Petrona Ramos, Bureau of Education, Manila.

The California district chairmen are:

Northern Section—Mrs. Bertha Stever, 1417 17th St., Sacramento.

Central Section—Virginia Watson, 1485 Echo Avenue, Fresno.



The Cathedral Choir, Pasadena, California

▲ This choir, composed of women teachers selected from the Pasadena public schools, has been in existence for several years and now has a membership of nearly one hundred. The repertoire of the choir is limited entirely to the works of sacred character, including works by Palestrina and other composers of the pre-classical, ecclesiastical school. Concerts are given in conjunction with the Pasadena Boy Choir of one hundred and fifty voices. The two groups will be heard at the biennial convention of the California-Western School Music Conference which is to be held in Pasadena next April. John Henry Lyons, Director of Music Education in Pasadena and Vice-Chairman of the Convention Committee, is founder and director of the Cathedral Choir.

Bay Section—William E. Knuth, San Francisco State Teachers College, San Francisco.

Peninsula Section—Adolph W. Otterstein, San José State Teachers College, San José.

North Coast Section—E. V. Jeffers, Humboldt State Teachers College, Arcata.

Southern Section—Mrs. Helen Dill, University of California at Los Angeles, Westwood.

Central Coast Section—Thomas J. Stevens, Paso Robles Union High School, Paso Robles.

Far-Western News

▲ THE SECOND VICE-PRESIDENT has been vacationing in Colorado where the mountains are supposed to be higher than they are in California. Needless to say, I was very happy to get back to California where it is cool!

I have not heard from many of the Conference members this summer. We all know that Charlie Dennis is music director of the San Francisco schools, and I see where Glenn Woods visited the Hawaiian Islands, and that Louis Curtis of Los Angeles was visiting the East during the summer. (At the time this JOURNAL is printed Mr. Curtis is attending a meeting of the National Conference Executive Committee at Chicago.)

Gertrude B. Parsons of Los Angeles sent in a very interesting program from her high school. I wish more of the Conference members would send in programs, as these programs will give everybody an idea of the type of work being done in the various cities of California. Please send in more of them.

President Wahlberg has appointed the committee to organize the Pasadena Conference. Vaughan MacCaughey, editor of the *Sierra Educational News*, has promised to assist our Conference in every way possible. The spring conference in Pasadena is going to be your conference. The officers and Conference committees desire your assistance, and would appreciate it if you would send in to them a list of speakers and demonstrations that you think should be put on at the meeting, also suggestions regarding Conference procedure, new ideas that have not been tried before, or old plans that have been successful. Please submit these suggestions to any of the officers or committee members, and they will see that they receive attention. A conference of this sort takes months of planning so send in your suggestions early.

Please remember that everything, from this column to the magazine and Conference belongs to you. Your active as well as your moral support will be appreciated.

ADOLPH W. OTTERSTEIN.

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Southwestern Ensemble Competitive Festival

A FEATURE of the 1935 biennial meeting of the Southwestern Music Supervisors Conference at Springfield, Missouri, will be a competitive festival for instrumental and vocal ensembles.

The success of the instrumental ensemble festival conducted at the recent National Conference in Chicago, under the auspices of the National School Band and Orchestra Associations and the Committee on Instrumental Affairs, provided positive evidence of the widespread interest in the development of small ensembles in the instrumental field. Similar interest was evidenced in the sessions devoted to vocal ensembles at Chicago.

Because of this undoubted trend, the Executive Board sought the advice and opinions of Southwestern Conference leaders generally as to whether an ensemble festival would be more favorably received in 1935 than an All-Southwestern Orchestra and an All-Southwestern Chorus. The results of this discussion seemed to show almost unanimous favor for the Ensemble Festival, particularly in view of the fact that under the present conditions there are serious obstacles (largely financial) to be overcome in assembling a Conference-wide chorus and orchestra which would be truly representative of the area covered by the Conference, and at the same time representative of the high standards of school music which we would have a right to expect.

It is pointed out that the Vocal and Instrumental Ensemble Competitive Festival affords many of the attractive features offered by the Conference-wide orchestra and chorus, and in addition several others. The incentive provided for the organization of ensemble groups of the various types from which the more deserving may be selected to attend the Springfield festival provides opportunity for participation on the part of many students during the pre-Conference period — perhaps more effectively than would be the case in preparing students to participate in a Conference chorus or orchestra. Furthermore, such preparation for the Ensemble Festival should leave a greater direct and permanent benefit in the local community in ratio to the required expenditure of energy on the part of the music supervisor or teacher. Again, participation in the competition-festival at Springfield will not require absence of the pupils from school for such a long period of time. Presence in Springfield for two days should be sufficient in most cases. Problems of transportation and housing expense are relatively simple in connection with the small groups. These and many other arguments were set forth by those favoring the Ensemble Festival, but, of course, the principal determining factor was the underlying merit involved in an enterprise which would put the Conference squarely behind the development of small ensembles, both instru-



Springfield, Missouri, High School Orchestra—James P. Robertson, Conductor

mental and vocal, as an important adjunct to the school music program.

George Oscar Bowen has accepted appointment as general chairman of the ensemble festival. Announcements of the personnel of the various committees, including the chairmen of the vocal and instrumental divisions, together with music selections and details of procedure, will reach every member of the Southwestern Conference in the near future. The general plan of the festival will be along the same lines as announced for the ensemble festival to be conducted at the North Central Conference. The vocal and instrumental divisions will each include four groups as follows:

Vocal Division: (1) Double Mixed Quartet, (2) Mixed Quartet, (3) Boys' Quartet, (4) Girls' Trio.

Instrumental Division: (1) String Quartet, (2) Woodwind Quartet, (3) Brass Sextet, (4) Saxophone Quartet.

Various phases of the music education program will be featured at the Springfield conference, with practically the same chairmen as were announced in connection with the postponed program of 1933. In the next issue of the JOURNAL more details will be announced, including the names of some of the distinguished speakers and guests who will be with us.

What Is so Rare as a Day in June?

▲ MY answer is, a glorious day in autumn in our Southwest! The weekend of September twenty-second I motored with the George Oscar Bowens of Tulsa, Oklahoma, to Springfield. We skimmed along the highways—such beautiful rambling highways—with rocks and rills and fields fairly aglow, and forests vying with fields to make up, as it were, for the long, drab drought of the summer. Some folk like the Ozarks best in the spring, but for me, I'll take the journey through them any time of the year and like it immensely.

At Springfield we conferred with Superintendent H. P. Study, R. Ritchie Robertson, James P. Robertson and others, in regard to the general plans for our Southwestern Conference April 3, 4 and 5. Keep the dates in mind and make of yourself a "committee of one" to broadcast the dates at once, so that other important festivals may not conflict with ours.

Springfield Alert

▲ JUST AS THE JOURNAL goes to press, a report is received from R. Ritchie Robertson, Executive Vice-Chairman of the 1935 Convention Committee, that an enthusiastic preliminary meeting of the convention General Committee has been held with the General Chairman, Superintendent H. P. Study, presiding. Plans were inaugurated for carrying out the various pre-Conference activities which

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will devolve upon this group, including a comprehensive associate membership campaign and arrangements for the citizens and school children of Springfield and vicinity to share in certain important Conference programs. The board of education is taking a direct interest in this phase of the plans, and some genuinely interesting announcements may be expected in the next issue of the JOURNAL. Springfield does things thoroughly, and there is every evidence that no half-way measures are to have a place in the preparations for the 1935 biennial, so far as the Convention Committee is concerned. It is indeed a tribute to our

host city that after the tremendous disappointment of a postponement, almost at the climax of their previous efforts, there is no diminishing of the local enthusiasm—but, on the contrary, promise of even greater success through the continued enthusiasm and with the advantage of previous experiences. More power to Springfield!

Another Competition?

▲ THIS PARAGRAPH is particularly for the eyes of the state chairmen. Your president would like to stage a competitive membership drive with suitable prize to the chairman securing the most

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memberships in ratio to the number of music educators within his territory. This really is by way of a challenge. Is it accepted?

Sincerely,
FRANCES SMITH CATRON,
President.

Southwestern Conference Notes

▲ AFTER A SUMMER of various activities, rest and enjoyment, we are back at work in our several localities, I trust, with renewed zest and inspiration. In many ways we see a brighter outlook for the year ahead. The feeling of uncertainty of "what is coming next" is abated, or has disappeared to a degree at least. We now feel we are in less turbulent waters than for some time past—and what is more conducive to our best work than an optimistic and progressive atmosphere? Is this not true for the teacher as well as for the pupil?

With the enthusiasm and optimistic spirit of our President, Mrs. Frances Smith Catron, as expressed in the last issue of the JOURNAL, we can feel assured we have the right leadership for the interests of the Conference for the year 1934-35.

In these changing times we realize that if we are going to meet the needs of the day we must plan such programs as will function in the broadest sense. They must be made a socializing element in school and community. Our plans and methods must be remodeled and adapted to the present needs but our standards must be retained.

In planning your work for the future, if there is some particular phase that you would like stressed at the Conference meeting in April why not write Mrs. Catron and suggest such for the program? There may be others who need the same assistance or inspiration.

Lastly, there is the old saying "never put off 'till tomorrow what can be done today." Yes, I am thinking of membership dues. Miss Strouse will be glad to hear from you!

JESSIE MAE AGNEW, 2nd Vice-Pres.

● **New Dictionary.** The recently published New Webster's International Dictionary is of special interest to music educators and music lovers generally, because of the specific attention it gives to words related to music. The huge volume contains definitions of some twelve thousand musical terms, according to the publisher's estimate, which we admit we have not as yet had time to check as to accuracy. Another point of interest to Journal readers is the fact that the definitions of musical terms for this new edition of Webster's were formulated by Karl W. Gehrken, former President of the Conference, former member of the Executive Committee, and now a member of the Journal Editorial Board.

Northwest Conference

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MILDRED McMANUS, 4194 Crown Crescent, Vancouver, B. C., *2nd Vice-President and Editor*

Northwest Chorus, Orchestra and Band

IN THE LAST ISSUE of the Journal I mentioned Boise, Idaho, our Conference host city and the dates of our meeting, April 21st to 24th, inclusive. Also mentioned were our proposed Northwest High School Orchestra, Chorus and Band and the Northwest High School Solo Singing Competitions. I mention them again in order that you may be reminded, now that your student groups are organized and you are better acquainted with your talent available this year, of the opportunities for entering your more talented students in one of these activities. It is my experience that school musicians work far more eagerly when the additional reward of singing or playing in one of the sectional or national organizations is before them, not to mention the improved tone of the whole local organization for having one or more of their number return after having received this reward. It is just another way of making your own work easier and more effective. It does not cost anything to mention these organizations to your students. You might be surprised at the number who would be interested.

Chairmen have been appointed for the Northwest High School Orchestra, Band and Chorus for 1935. They are as follows:

Orchestra—Louis G. Wersen, Director of Public School Music, Central Bldg., Tacoma, Wash.

Band—W. W. Nusbaum, Supervisor of Music, Oregon City, Ore.

Chorus—Stanley M. Teel, Instructor of Public School Music, University of Montana, Missoula, Mont.

Application blanks for membership in

these various organizations should be available before long. Every one in our Northwest Conference who is on our mailing list as interested or connected with high school music education will receive an announcement when the blanks are ready. After receipt of the announcement additional application blanks may be secured from the respective chairmen or from the Music Educators National Conference, 64 E. Jackson Blvd., Chicago, Ill. Applications will be received until about February 1st.

Conference Members First

Some consideration has been given the question whether students whose supervisors or school music instructors are members of the Conference should, as applicants for membership in one of the Northwest High School organizations, be given preference over students whose supervisor or instructor is not. These organizations are for the whole Northwest, but where all other things are equal the student of the Conference member should be given the choice. Consequently it behooves all supervisors and instructors who wish to give their pupils every chance for successful applications to membership in the Northwest High School organizations to make sure that their 1935 membership in the Northwest Music Supervisors Conference is paid. This is only "fair enough," as it is the Conference which makes these organizations possible, and it is the Conference which has kept up the standards of school music and kept alive many of the school music positions today. *Dues paid now by new members include the year 1935.* Miss Esther K. Jones, 1115-43rd St., N. E., Seattle, Washington, is our Treasurer and will be glad to mail you a membership card, for either yourself or a friend.

Progress is being made on the program for our Conference meeting. If you have any particular theme or subject you wish to have discussed or developed at our meeting next spring write me about it and I shall be only too glad to try to include it on our program.

Sincerely yours,
CHARLES R. CUTTS.

Beattie to Conduct Chorus

WE ARE HAPPY to announce that John W. Beattie, Acting Dean of the Music Department of Northwestern University, Evanston, Ill., will conduct the Northwest Conference Chorus. Announcement will be made in the next JOURNAL regarding the conductors engaged for the Northwest Band and Northwest Orchestra.

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Music Appreciation in a Country Day School

HERMAN J. ROSENTHAL
Troy Country Day School, Troy, New York

LEADING EDUCATORS, sociologists, and statesmen are now agreed that music is destined to play an increasingly important part in the life of our complex civilization. Two principal reasons suggest themselves to the writer as the basis for this conviction, arrived at by our foremost thinkers. First, the advent of the phonograph and the quick development of the radio have ushered in a "new era" in music education. Much music has been widely disseminated, and has found a place for itself in hitherto unknown environments. Second, modern music educators have listened to the psychologists and have transferred their findings to the field of music instruction. The result has been most gratifying; music study has become a source of much pleasure to the student; and every day many more people are turning to music for the delights inherent in self-expression.

In many centers, courses in music appreciation have developed as a result of the desire of many to better acquaint themselves with the materials of music and its masters. It has been the privilege of the writer to present one such course at the Troy Country Day School for Boys. Because the lectures were presented to the entire student body and proved of much interest to a group representing such heterogeneous interests, it is very likely that the work would be of equal if not greater interest to those who would elect the course. With this thought in mind it may not be amiss to present some of the material used and the manner in which it was presented, in the hope that it might prove of some value to those conducting similar courses.

The subject of the first lecture was "What are the qualities that give permanence to music?" *America* was played and the rhythm, melody and harmony were noted as the fundamental principles common to this number, as well as to all good music. At this point some one asked why much of our "popular music" did not last since it also contained these principles. This led to the conclusion, so well discussed by Dean Harold L. Butler in an address delivered to the Eastern Music Supervisors Conference in 1931, namely: "Even though rhythm, melody and harmony are the fundamentals, yet they are not the vital elements of music. The qualities listed by philosophers as those which give permanence to a work of art are as follows: *sincerity* (true and honest), *originality* (genuine output of the individual imagination), and *nobility* (freedom from cheapness and vulgarity)."

The next step in our musical journey was an imaginative adventure. Our class embarked on a musical voyage. After sailing for a brief period, we were forced to change our destination because of an oncoming storm. In the distance voices

are soon heard and the class (rather the voyagers) were asked if they could tell what land they were approaching. The example played was "Annie Laurie" and the crew felt that they were approaching Scotland. In similar manner we visited through song, the lands of Italy, France, Germany, Palestine and Ireland. The representative compositions used were *Santa Lucia*, *Alouette*, *Tannenbaum*, *Eili-Eili* and *Danny Boy*. These songs because they express the hopes, sorrows, fears and aspirations of the various peoples who composed them, are called folk songs. If some readers intimate that many of these songs were known in advance by the listeners consequently they could identify them with the people who composed them, I hasten to say that the primary purpose of the playing of these songs was to convince the listeners of how thoroughly songs express the innermost feelings of the people who create them.

Continuing our musical excursion we listened to Schumann's *Two Grenadiers*. It was the expressed opinion of the listeners that this composition showed more consummate workmanship than did most of the folk songs. This led to the general statement that art songs are the creation of the musician-composer. A partial list of the art songs studied included Schubert's *Erl King*, *Ave Maria*, *Hark, Hark the Lark and Serenade*, Brahms' *Lullaby*, Schumann's *I will not grieve*, and Dvorak's *Songs My Mother Taught Me*.

The opera and oratorio furnished the material for our next study group. Acquaintance with the story of the opera and the leading arias was stressed as important to a true appreciation of the opera. The part that the recitative plays in the opera was explained and illustrated in various selections. Among the operas studied were *Carmen*, *Die Walküre*, *Tannhauser* and *Samson and Delilah*. The oratorios included *Elijah*, *St. Paul* and *The Messiah*. The polyphonic element in the Hallelujah chorus furnished the basis for a discussion of polyphony as compared with homophony.

The study of musical form was of especial interest to many because it awakened the student to the necessity of listening to music as groups of tone clusters rather than as a series of isolated tones. The three-part form, the theme with variations, the rondo and sonata forms were studied and illustrated.

The brass, woodwind and string choirs of the symphony orchestra were next considered. The phonographic illustrations of the instruments were played, and in many instances soloists agreed to present selections on their respective instruments, thereby permitting the students to gain a first hand knowledge of the timbre of the various orchestral instruments.

The final section of the course was devoted to a study of the classical, romantic, impressionistic, modern and ultra modern music. Representative compositions of each of these periods were played, and their salient characteristics were reinforced by a study of the political and social history of the said periods. Details connected with the lives of the composer were discussed when they bore

NOTE: This article, presented by the Committee on Music Appreciation, purports not so much the revelation of new thought and procedure, as a reflection of the viewpoint and experience of the teacher in the private school for boys. Comments and facts regarding experiences under various conditions are welcomed by the Committee. —SADIE M. RAFFERTY, Chairman (1932-34).



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direct relationship to the compositions being studied.

Assembly programs during the pre-Christmas and Easter vacation periods featured selections by the boys' glee clubs of the school. During National Music Week, Ralph G. Winslow spoke to the students on "School Music, Yesterday and Today." In addition a radio program was broadcast from station WHAZ at the R.P.I. in Troy, N. Y.

It was a source of much satisfaction to Headmaster E. Lawrence Springer to find that many of the students were regular attendants at the music concerts sponsored by civic groups. Among the artists heard in Troy were Rachmaninoff, Nelson Eddy, Lotte Lehmann and the Cleveland Orchestra.

At all times our efforts were directed toward making music enjoyable first and understandable later, for, as Jacob Kwalwasser says, "What the child knows about music is relatively unimportant as compared with how the child feels toward music."

It is particularly fitting that at this time in world history music educators recall the words of John Ruskin, "What we like determines what we are, and to teach taste is inevitably to form character." Certainly in this period of rapid change the crying need of the hour is to build men with character, men who, as Glenn Frank remarks, "have been taught to feel a kinship with humanity." The words of Ruskin stand as a distinct challenge to music educators for we have the opportunity of developing taste and consequently building character in our charges. Let us accept the challenge!

Education Through Music

CONTINUED FROM PAGE SIXTEEN

are doing. Complete departmentalization of the work in the elementary schools will give us better teachers, make supervision more effective, and reduce the number of supervisors.

What shall we teach in music? We probably shall not be able to measure all values in music, any more than we shall be able to measure all values in other subjects. The teaching of music in the lower grades should stress the teaching of well-selected songs. There should be an abundance of musical material well within the range of the ability of the children to sing it. These songs should be taught with no attempt to impress upon them any technical knowledge of the teacher. It should always be a pleasant experience for the children. The technical study of the subject will come quite naturally in the following grades, but even there every effort must be made to have them like to sing. They will learn to read simple music in groups and will get a real thrill from their sense of achievement.

Much attention should be paid to the selection of music, so that pupils in all grades shall know those compositions which have enduring beauty of rhythm and melody. Beauty makes its own appeal. We cannot eliminate this appeal if we try. It may be marred, it is true, by poor instruction or by too much attention to mechanical details, but it cannot be wholly destroyed.

As many children as show any desire should be encouraged to take up some instrument. Practice on some musical instrument furnishes for many a worthwhile interest, and I am not thinking of it as a "worthy use of leisure time" at all. I am thinking of it merely as a means of developing the individual and improving his sense of importance and pleasure in himself.

Music for all pupils differs from other subjects, as for instance history, in that the emotional appeal is much stronger than any other appeal which may be claimed for it. All the experiences of an individual form a background in which the emotional pattern is woven, and through which it expresses itself in the life of the individual. Creative music becomes a source on which each one draws for his own individual satisfactions, and for technical appreciations in proportion to his musical ability.

I know it is possible to discuss the intellectual values of music as they may develop from a study of harmony, design, and composition. Still in most of us, music has little to do with ideas except as they arise through associations, and recall and enrich realized experiences. The producer of great music will have had such experiences. Likewise, an intense appreciation of great music will be possible only in the greatest minds tempered by the rich experience which life furnishes. However, while it is quite impossible to have an encompassing appreciation of the beauties of music without a high range of mentality, music is by no means limited to those of high mentality. There is music for all of us.

You see, if we could produce the proper emotion at will, through music, we would have a most effective instrument in education. But up to date there is no formula

for producing certain definite emotions in different people. You can reproduce an emotion for yourself through music. It may be accomplished through some melody or through music in some particular setting, but in general our emotions are most complex and fluctuating. The situations which produce joy or sorrow today may vary greatly in their effect tomorrow. We can make no specific claims for music in this direction, except that worthy emotions are a positive force in influencing our whole natures, and, consequently, our actions.

Musicians must assist in bolstering up the musical confidence of their less fortunate associates. Sometimes the musician has a very strong superiority complex. That is a weakness. As a result he gets me into the habit of using the same terms that he uses concerning the musical productions he discusses. When I look at a picture I may like it or not, but I can go back to it and test my own conclusions on myself and it gives me some confidence. It is not always so easy to recapture a musical experience. My musician friend rather awes me with his discussion in erudite terms of Brahms' *Fourth Symphony* and doesn't draw me out to tell him just what I think of it, and whether or not there is anything in

it I like. He thus loses a chance to improve my critical ability and liking for music by permitting me to achieve an opinion on an important musical composition. In other words, there is a place for a lot of musical appreciation far from the top of the scale of trained appreciation, which if put into action would greatly stimulate the appreciation of music in general.

The music of the schools of a large city will vary widely with the nature of the school population. Some of our nationalities have developed through the ages a deep inherent appreciation for music. Their children make rapid progress in it. But the children of all peoples like music and will respond to the teaching of acceptable material in it.

There are all sorts of reasons that we can give as to why music should be taught in our schools, such as training for leisure, enriching life, fostering emotional growth, developing attitudes, furnishing opportunities for achievement, but I would sum them all up in one reason: *We should teach music because people like music. It fits definitely into our educational program. It is admirably adapted to the purposes of the school.* In every school we should offer a range of musical opportunity which will challenge the creative and appreciative capacities and abilities of all pupils. The range of creditable performance and acceptable appreciation in music is very wide, and nearly every pupil may attain an achievement which will give him pleasure and satisfaction.

From Journal Readers

An Experience with Piano Class Instruction

▲ WHEN PIANO CLASSES were first offered in 1928 at Tilden Technical High School, Chicago, the chief concern was not whether there would be immediate interest in the course, but whether it would continue to attract boys of high school age. Figures prove that our fears were needless.

The beginners' class had an enrollment of 36, and there were 35 pupils in the other class organized for rather more advanced pupils. The second semester it was necessary to organize three classes, and now we have expanded to a two-year training course with an enrollment which has continued from 135 to 160 each semester.

Our approach is through the conversational method, with special drill on problems that come up during the lessons. Of course, great care must be exercised in selecting a text which presents material in logical order—and not too rapidly. At the first lesson we recommend teaching something by rote, and then present supplementary drill material and principles of piano playing. We have found the desk-type keyboard most satisfactory, and use two pianos in the classes.

If you can interest high school students in playing instruments of the band and orchestra, you can as well interest them in playing the piano. To quote from the eminent pianist, Ernest Hutcheson, "I think it is time our teachers should do something to encourage" and help the amateur who wishes to play an

instrument for pleasure and inspiration, without even remotely aspiring to the skill of a professional."

—MABEL BURRIS SWANSTROM
(Chicago, Ill.)

Who is to Blame?

▲ IN THE PAST THREE YEARS the writer has frequently found himself in the position of defender of school music before that august body, the *school board*. We have been consulted alike by the school board which plans to include music in the curriculum, and the board which plans its exclusion. Music teachers, a number of them, have damplly explained that the reason they lost their jobs was that the school district had no money for the frills. We have listened to addresses by great educators and lesser educators, in which they have eulogized the need for more of the arts, and then we have seen those educators, or their little brothers, go home and announce that due to the depression, the music teacher would have to hunt greener pastures, or have no pasture at all. Many of our erstwhile fellow-music teachers are now studying for advanced degrees, or have gone home to live, or have just gone.

In the face of all this, I've tried to decide what could have been the real reason behind these dismissals. Out of it all has come the firm belief that one primary reason may be assigned to very many of them: *They were not prepared!* If this be true, whose fault is it? Did the great body of erstwhile students not avail themselves of the opportunity to study? Or does the fault lie with the

institutions which supposedly prepared them? The answer is that too many of our schools preparing music teachers did not have the proper slant on this thing called "school music." And we must be prepared to throw the blame from the school as such to the administration of the school. Of course, I mean the head of the department of music, dean of music or whoever is at the head. Why has the teacher training institution permitted its curriculum to be dominated by a vocal specialist, or a pianist, or a band enthusiast?

Have you known school music teachers who believed only in that plastering on effect which they called "music appreciation"? I believe in the same thing they do, only should it not be secured through participation instead of listening to a phonograph? Have you known towns where nothing musical existed except a band? Look behind the scenes, and you will usually find a horn tooter who firmly believes that a band is music's only gift to humanity. Have you heard great choruses from some of our high schools, where you have been unable to find one fiddle? There is a teacher whose teacher thought in terms of high school vocal choruses only.

But what makes up a well-balanced program of school music? A public school deserves to have all the good things that any of our schools have. These things will include:

- Grade school sight singing (with syllables).
- Class piano, which should be required at least in the third grade.
- Class instruction in brass, woodwind and string instruments.
- Grade school ensembles, large and small.
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- In senior high school, everything.

If and when school music really functions, our authorities are not going to withdraw its benefits from the children. When it does not function it is usually because the responsible person has insufficient training, or a too limited perspective of school music, or a disposition to spend too little time on the job.

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ARMCHAIR GOSSIP

By E. S. B.

THE OPENING of a new season, with its attendant activities — directors' conferences, club sessions, committee meetings, et cetera — brings to mind a sentence from Warwick Deeping with reference to a certain capable person: "When she sat on a committee—and she sat on many—she sat on them in other respects."

Jesting aside, it is pleasant to observe that musical enterprises give promise of faring better than for several seasons past. A cheerful note is heard; omens point to a good year for music, and there is reason to believe such optimism is founded on something more than fond hope.

SARAH BERNHARDT, *Quand m'eme* — words to conjure with a few years since. Laura Bryant's apt allusion to them in her account of the Eastern Conference brings to mind a day when the "divine Sarah" came to the Boston Opera House for a last appearance there.

Two short dramas were to be enacted, *La Mort de Cléopâtre* and *Le Procès de Jeanne d'Arc*. The audience was aware of the actress' recent tragedy in the amputation of a leg; knew, too, that in years she was past threescore and ten. The air was atingle with expectancy and pitying admiration for the valiant creature about to appear before us. Scrolled upon the vast, rich, curtain were the words, *Quand m'eme*.

The curtain rose. Revealed to us was a beautiful young woman who reclined with utmost grace upon a divan. As the play progressed the illusion was complete; we looked in very truth upon that lovely being of whom Shakespeare said, "Age cannot wither her, nor custom stale her infinite variety."

The curtain fell. At length it rose once more, this time to the trial scene, with Bernhardt standing—yes, standing—throughout the action of the piece which was about half an hour. A woman past seventy, cruelly mutilated, was forgotten. *This was Joan of Arc!*

A magnificent lesson in that conquering spirit. Great Art, you say? Yes, great art indeed, but much, much more. *Quand m'eme* — good words to carry through dark days of futility or defeat. "Whatever may happen" (Laura Bryant's quoted free translation is better, if you care to look it up), carry on!

CITIES HAVE PERSONALITY. An old clipping was brought to light recently in which Daniel L. Marsh of Boston University was said to give the following personalities to three of them:

New York—Big, bloated, rather uncouth, self-centered.

Chicago—Breezy, loud, something of a braggart, but helpful.

Boston—Quiet, dignified, lean, neat.

And where do you live?

WHAT THE WORLD NEEDS most is a paper napkin not afflicted with wanderlust.—*Buffalo Evening News*.

A GREAT DEAL of good can be done in the world if one is not too careful who gets the credit.—*Old Jesuit motto*.

FROM LONDON we have news of a hoax perpetrated upon the musical world by Sir Henry Wood, famous British conductor and composer. For five years, Sir Henry has pulled the wool over the eyes (and ears) of public and critic alike by writing under the name of Paul Klenovsky. It appears that the gentleman was not pleased with the criticism usually accorded British composers and musicians compared with the lavish praise frequently bestowed on any one with a high-sounding foreign name.

In 1929, London heard a transcription of Bach's organ *Tocatta and Fugue in D Minor*, supposedly the work of a young man understood to have lived in Moscow. The work gained immediate success and Sir Henry Wood was implored to perform it again and again on his programs. In fact, it was played at many places in England and abroad. In answer to the often-asked questions as to the identity of Paul Klenovsky, Wood wrote on the program: "It is a great pity that the young man died. His transcript shows the hand of a master in every bar."

Music lovers mourned the early demise of this young genius! The deception is now revealed because the score is to be published. Sir Henry declares that in the future all his scoring will be announced as by Paul Klenovsky, although such a person never existed.

Who said the English have no sense of humor?

GEORGE RECTOR, renowned New York restaurateur, waxes eloquent over a pie made from a favored New England recipe for mincemeat. Raves Mr. Rector, "It reads like a poem and it eats like a Beethoven symphony surrounded by crust."

Makes one rejoice that Thanksgiving is just around the corner.

OCTOBER

I often think there is no time so sweet
As this, the month when summer blends
with fall . . .

*The tang of smoke,
Crisp blowing leaves,
Gay forest, hedge and vine;
The lure of heaping roadside stands
With pumpkins, apples, grapes;
The many homely
Sights and smells
Of country lanes and fields;
And sunshine feeling oh! so kind,
Bright air like Burgundy,
Children showing in the streets,
Color, fragrance, life.*

There's tonic in the spiced October air—
These ling'ring days of summer mixed
with fall.

A FAVORITE LOCAL COLUMNIST gives a list of things that rank (nice word, rank) as first class "emetics" for him. They are: Pickled herring, canned milk, plucked eyebrows and painted fingernails. This department stands shoulder to shoulder with him in the matter, with one exception. Having no acquaintance with pickled herring, and therefore no peculiar aversion for same, it is a pleasure to substitute for it one's own particular *bête noire*, to wit, Bing Crosby.

"DAR IS ALWAYS sumpin' to be thankful about," said Uncle Eben. "When de watermelon fades away, de pork chop is right in its prime."—*Washington Star*.

ATTENTION was lately directed to an article in September *Esquire*, headed "Gods of the Stick," by Carleton Smith. *Esquire*, as most of our women and some men readers may know, is a very new and very glossy periodical which dubs itself *The Magazine for Men*—a composite of fashion and quasi-literariness quite colossally swanky.

In "Gods of the Stick," Mr. Smith deals, as the title would indicate, with leading symphony orchestra conductors of the present day, combining some fact with much personal opinion. It is perhaps regrettable that the conviction with which he utters his views, coupled with the setting furnished them, may to the casual reader clothe him in authority. Regardless of whether one agrees or disagrees with Mr. Smith's views, it is doubtful that much is accomplished by exposing them to a lay audience typified by readers of a journal like *Esquire*.

Some might deem it a lack of balance to devote two pages of eulogy to Toscanini, one page of the same to Stokowski, a scant three paragraphs of faint praise to Koussevitzky, while dismissing Stock (conductor, by the way, in Mr. Smith's home town) with a niggardly sentence or two. Further, the diatribe against Walter Damrosch strikes one as being in questionable taste when offered for promiscuous perusal.

Summing up, "Gods of the Stick" may hardly be accepted as an authoritative word on the subject, despite—partly because of—its spectacular presentation in the masculine *Vogue*.

THE FRIENDS of Ruth Haller Ottaway, of whom there are many in the Conference, are saddened to learn of the death of her husband, Elmer James Ottaway, president of the Times-Herald Company of Port Huron. Mrs. Ottaway is nationally known as president of the National Council of Women, and former president of the National Federation of Music Clubs and active champion of American music and American artists.

DETROIT plans its first International Music Festival for early June, 1935, according to *Music Trades*, which adds: "Detroit seems peculiarly fitted to be

Music Educators Journal!

● An Inspired Program ●

So many requests for this program have been received by us that we print it here for the benefit of many hundreds of others who will no doubt be grateful for the reminder.

Were you one of the fortunate audience or a member of the Supervisors' Chorus at the 1934 National Conference? If one or the other you were deeply moved by the rendition of these beautiful choruses.

It will please us to promptly fill your order for any of these singly, for examination, or in quantity.

ANNIE LAURIE. Arr. Arthur E. Johnston.....	.15
Two-piano Acc. Refrain A Cappella S.S.A.A. T.T.B.B.	
BY BABYLON'S WAVE. Chas. Gounod.....	.15
Piano Accompaniment, S.A.T.T.B.B.	
SEND FORTH THY SPIRIT. Fr. Jos. Schuetky....	.15
Emitte Spiritum Tuum. A Cappella S.S.A.T.T.B.B.	
HALLELUJAH. G. F. Handel.....	.12
Piano-Accompaniment S.A.T.B.	
THE HOLLY AND THE IVY. Arr. Eric Thiman....	.12
Traditional Carol. A Cappella S.A.T.B.	
HOW BLEST ARE THEY. P. Tchaikowsky.....	.15
A Cappella or Acc. ad lib. S.A.T.B. Divided.	
JESU, PRICELESS TREASURE. J. S. Bach.....	.20
A Cappella S.S.A.T.B.	
LIFT THINE EYES. F. K. Logan.....	.15
Piano Accompaniment T.T.B.B.	
LISTEN TO THE LAMBS. R. Nathaniel Dett....	.16
A Cappella S.A.T.B. Divided.	

LULLABY. Joseph W. Clokey.....	.10
A Cappella S.S.A.T.B.B.	
MOUNTAINS. Rasbach-Ashnoff.....	.16
Piano Accompaniment S.A.T.B.	
MY LORD, WHAT A MORNIN'. H. T. Burleigh... .15	
A Cappella S.A.T.B. Divided.	
PSALM CXLVIII. Gustav Holst.....	.25
A Cappella S.A.T.B. Divided.	
REVERIES. A. M. Storch.....	.10
A Cappella T.T.B.B.	
SAY, WATCHMAN, WHAT OF THE NIGHT. Arthur Sullivan.....	.12
A Cappella S.A.T.B. Divided.	
SLUMBER SONGS OF THE MADONNA (No. 3). Colin Taylor.....	.15
A Cappella S.S.A.A.	
THE SOULS OF THE RIGHTEOUS. T. Tertius Noble.....	.10
A Cappella S.A.T.B.	

And Here, "New" Program Inspirations

This list embraces new Gamble publications of unusual merit and beauty. Please ask to see them. We are proud of them—sure that you will be happy to consider some for your next "important" program.

Strictly a cappella numbers are identified by (*) before title; Accompaniment ad lib. by (†); Gr. 1, Easy; Gr. 2, Medium; Gr. 3, Advanced.

OCTAVO NO.

CHRISTMAS

1104 The Saviour In The Cradle (1741). Arr. Luvvaas. A cappella S. A. T. B.....	.15
1103 While the Herds Were Watching. LeRoy Wetzel. A cappella S. A. T. B., divided; sop. solo and male trio antiphon.....	.15
1100 †Four Chorales For Christmas and Advent, No. 2. Arr. Wm. Lester For mixed voices with descants. Gr. 1.....	.15
3122 *A Babe Is Born (15th Century Carol). Arr. Don Malin. A cappella T. T. B. B. with sop. obbligato. Gr. 2.....	.12
1107 Christmas Lullaby. Arr. C. A. Warren Based on Franz Gruber's "Silent Night." S. S. A. A. with tenor solo or violin obb. Gr. 1.....	.12
1035 *Christmas Cradle Song. Olson-Luvvaas Descriptive of the Nativity. Gr. 1.....	.15

MIXED CHORUS

1096 †Three Chorales for General Occasions. Arr. Wm. Lester. With descants for solo or children's chorus, accompanied by organ or brass ensemble. Gr. 1.....	.15
1101 †Four Chorales for Passion Season. Arr. Wm. Lester. With descants. Gr. 1.....	.15
1102 †Three Chorales for Easter. Arr. Wm. Lester With descants. Gr. 1.....	.15
1074 †My Daily Prayer. Arr. Wm. Lester Secular or sacred. Gr. 1.....	.15
1080 Sanctus, Benedictus. LeRoy Wetzel Latin text, Benedictus a cappella. Gr. 2....	.12
1097 Sing, O Heavens. John W. Work Festival anthem. Gr. 2.....	.15
1099 A Song of Triumph. Arr. Wm. Lester Based on Welsh Hymn Tune "Llanfair" with solo or children's chorus. Gr. 2.....	.15
1084 *In the Merry Month of May. LeRoy Wetzel Madrigal for divided chorus. Gr. 3.....	.16

OCTAVO NO.

MEN'S VOICES, T. T. B. B.

1073 †My Daily Prayer. Rockwood-Lester Secular or sacred. Gr. 1.....	.12
1082 I Arise From Dreams of Thee. LeRoy Wetzel Indian Serenade. Gr. 2.....	.16
1067 Winds. Test-Huntley Vigorous, a man's song. Gr. 2.....	.16
1108 *Sophomoric Philosophy. R. F. Dvorak (Humorous—Why Study?) Gr. 1.....	.12

WOMEN'S VOICES

(S. S. A. unless otherwise noted)

1063 *Send Forth Thy Spirit (Emitte Spiritum tuum) Schuetky-Singenberger Extremely popular and in easy ranges for all voices. S. S. A. A. Gr. 2.....	.12
1075 †A Garden Romance (Sweethearts). LeRoy Wetzel. Gr. 1.....	.12
1106 †A Bearnals Lament. Arr. Wm. Lester Ancient Bearnals folk tune. Gr. 2.....	.15
1105 †Maiden Sweet, Be More Discreet. Arr. Wm. Lester. Provencal folk tune. Gr. 2.....	.15
1076 †Memories. LeRoy Wetzel A song of greeting. Gr. 1.....	.12
1072 †My Daily Prayer. Rockwood-Lester Secular or sacred. S. S. A. 12c. No. 1071 S. A.10
1065 Singin'. Helen Vogel Clever bit of Negro philosophy. Gr. 2.....	.15
1077 †When The Little Ones Are Playing. LeRoy Wetzel. Reverie. Gr. 1.....	.10
1068 Oh! Happy Wind. Yale-Smith Atmospheric and joyous. Gr. 2.....	.12

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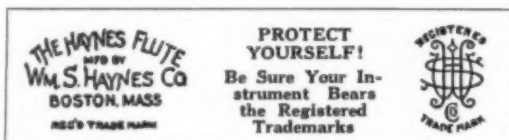
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the scene of this festival as there is perhaps no city in America whose population is so cosmopolitan. There is scarcely a race or country of which there is not a representative group whose native culture and arts have been sustained in family life. Such arts when presented to the public will make the International

Music Festival one of the most colorful and artistic achievements in musical history."

The chairman of the committee sponsoring the event, Lloyd Grinnell, predicts, "We are going to make Detroit the Bayreuth of America." The concept is a thrilling one, and "to Mrs. William

Arms Fisher of Boston, as president of the American Choral and Festival Alliance, is given the honor of inspiring her many Detroit friends into action by the story of her own work in similar fields."



ONCE AGAIN an American sailboat captures the Cup from her English rival. *Rainbow* vanquished *Endeavour* off Newport, but the victory has about it an unsavoriness not well relished by your true sportsman. Americans love to be winners, but there are times when to lose would leave the sweeter taste. Better a kiss than a kick within the Cup, Cap'n Vanderbilt.



FOOTBALL COACH (to players): "And remember that football develops individuality, initiative, and leadership. Now get in there and do exactly as I tell you."—*Life*.



AFTER EXPERIENCING some curiosity as to what Will Rogers was up to on his extended summer travels abroad, the answer has just come from Will himself. He was looking for Finland! That could take anyone all summer, especially if one went, as Will did (or did he?) via Japan, Russia and sundry other points east and west, north and south.

Of course, a Republican might meanly ascribe Will's wanderings to the fact that he is a Democrat and therefore hard to pin down of late. Here today and gone tomorrow, as you might say. Some thought he was merely suffering from the jitters and would come home again as soon as the alphabet had settled down where he could pick some old fashioned words out of it.

Now Will doesn't state whether he found Finland, but, as the one country which has paid the United States, it could have no wish to hide from so disarming a Diogenes. Finis.



National Federation of Music Clubs administrative forces met in Chicago, September 6-10, under the leadership of Mrs. John Alexander Jardine of Fargo, North Dakota. Representatives from thirty-six states were in attendance, including national, district and state officers and committee chairmen. Resolutions adopted included a strong statement in behalf of the maintenance and further development of music in the schools and a recommendation that state organizations continue to foster the formation of amateur groups in music. The Federation's well-known stand in regard to American composers and artists and the appointment of a minister or secretary of fine arts in the President's cabinet were reiterated. Among the several practical recommendations made by the Board of Directors was one in regard to the relation of the individual clubs to broadcasting conditions in their respective localities, not only with reference to securing good programs, but also "good reception, good receiving sets and good announcers." Nationally known artists, composers and conductors graced various programs. The Music Educators National Conference was represented by its President, Herman F. Smith of Milwaukee, who spoke on "Modern Trends in Music" in a symposium which included Charles Wakefield Cadman, Carleton Hackett, Edgar Stillman Kelley and Kathleen McLaughlin.

Recent Publications of the M. E. N. C.

The Present Status of School Music Instruction

Music Education Research Council
Bulletin No. 16

REPORT OF A SURVEY by the Research Division of the Commission on Costs and Economic-Social Values of Music Education. A tabulation and interpretation of replies received from a questionnaire distributed to 3,000 school systems. Represents communities ranging from towns with a population of under 5,000 to cities over 100,000. The findings are presented collectively and in four divisions derived from population figures. Geographical sub-divisions also furnish a basis for comparisons of the various points investigated regarding the status of music in the schools: The extent to which music has suffered elimination or curtailment due to the depression, both absolutely and in comparison with other subjects; the most direct cause of any such curtailment; the attitude of communities, taxpayers, principals, superintendents and boards of education toward the work in music. A wealth of valuable information; thirty-two pages, including forty-five tables.

Price 25c

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Music Rooms and Equipment

Music Education Research Council
Bulletin No. 17

A THIRTY-TWO-PAGE booklet covering all factors that have to do with the physical provisions for music study and practice in educational institutions. Such matters as insulation, location of rooms, air ducts, acoustical treatment, etc., are discussed in full detail. The different requirements for chorus, orchestra, band, music appreciation and harmony, instrument storage rooms, ceiling heights, standard acoustic materials, chairs, raised seats, pianos, music stands, school loaned instruments, music libraries and equipment, and many other subjects are authoritatively covered. Booklet includes nineteen architectural scale drawings and three half tone photographs illustrating various types of music rooms, libraries, and equipment.

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Music Materials for Small Instrumental Ensembles

Official Committee Report No. 3

A GRADED and classified list of some nine hundred compositions for instrumental ensembles of all types (Grades I to IV). This survey represents the work of several years by the Small Ensemble Section of the Committee on Instrumental Affairs of the Music Educators National Conference.

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Self-Survey for School Music Systems

Music Education Research Council
Bulletin No. 15

A VERY USEFUL PAMPHLET. This may be used by each member of the staff as a critical evaluation of his own work or as a means of surveying the staff as a whole. Includes an introductory and explanatory note followed by a list of ten sub-divisions under each of which ten questions are asked. The answers to the aggregate of one hundred questions constitute the self-evaluation made by the music system or individual using the self-survey. The bulletin is provided with marginal rating forms for each of the ten sets of questions and for summarizing the ten divisions. Instructions are included as to methods of rating.

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Amateur Music

Music Education Research Council
Bulletin No. 14

THIS REPORT, adopted by the Music Educators National Conference in 1932, reflects the attitude of the organization regarding the development of amateur playing and singing, particularly in small groups. The bulletin includes an illustrative list of "haus-musik"—material particularly adapted for amateur vocal and instrumental ensembles.

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BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

Music in the Grade Schools. Karl Wilson Gehrken. [C. C. Birchard & Co., 221 Columbus Avenue, Boston, Mass.] Perhaps no better statement could be made of any educationalist than that which is particularly true of Professor Gehrken, namely that he is and will always remain primarily a student. It is for this reason that we confidently expect all he writes to be informative, thoughtful, inquiring, and lastingly stimulating.

In this book we find the essence of the man as reacting in the field of his major interest, after ample experience, richly reflected upon. It is a wholly matured product—and the book is a practical one, yet, needless to say, without a trace of the shallowness that often appears as a correlate of the practical.

The field surveyed includes the kindergarten and first six grades. In Chapter I, entitled *Objectives in the First Six Grades*, a twelve-point program is laid down. Then follow, as processes or developments requisite to attainment of the stated objectives, paragraphs on *Tone, Rhythmic Response, Tone Quality, Part-Singing, Design, Reading, Theory, Taste, Original Composition, Community Songs, Music Literature, Attitude*. Chapter II, *Avenues of Approach to Music Appreciation*, is similarly of general nature. The ingredients of Appreciation; Appreciation through Singing; Creating; Factual Study—these are samples of topic headings that disclose both the author's breadth and his practical grasp of a subject that too often has been weakly and superficially treated. The whole chapter is thoroughly sound and strong, and it should be read and its teachings should be accepted.

These two chapters have been mentioned in detail because their content underlies the author's thought with respect to all instruction, at all grade levels, as discussed in the chapters following. General discussion, however, is by no means limited to the two. At no time, indeed, does the book become a mere graded outline. "What to do" receives helpful, practical statement, it is true, but the "why" of doing—which is quite as much a practical question, but of a less superficial character—is discussed wisely at every point. Such chapter headings as *First Steps in Reading Music, The Observation Song as a Teaching Method, Creative Work, Rhythm Training and Dalcroze Eurythmics, Correlation—Its Philosophy and Practice*, suggest the nature and direction of these really educational discussions. On the other hand, chapters such as *Kindergarten and First Grade Problems, and Drills for Practice in Reading Intervals and Rhythms*, deal largely with the concrete aspects of the practical.

It would be trivial to debate opinions as set forth in the book. A work by a propagandist of some new cult might call for such discussion, but the precise point of view taken by an experienced leader with respect to some detail of belief is of small moment. If I read a book on protective tariffs, I do not want to lose the book in debating the question whether sugar should be taxed a cent more or less than the writer prefers.

This book by Professor Gehrken is an indispensable book for every person connected in any way with instruction in music in public schools. It is such books that are giving us a pedagogy of music that is superior to that possessed

by any other nation. But their number is still pitifully small; and that being true, such a book as this, that would command high place were there countless others, is literally invaluable.

—Will Earhart

The Mummer's Revel and The Masque of the Apple. Arranged by Blanche Talmud; Music by Kurt Schindler. A Folk Play in two parts. [C. C. Birchard & Co. Price \$2.00.] The direction which the Christmas celebration shall take is one of the major decisions of the year. Frequently this program is the entering wedge of music "enthusiasm" on the part of both students and parents, and is well worth the effort put forth in preparation and selection. Among the many intriguing possibilities is the Old English Christmas with its mummers, hobbyhorse, wassail, plays, carols and dances, so often passed by because of the necessary research and the difficulty of injecting the desired lightness into the production without crudeness of humor.

This delightful Folk Play in Two Parts fills the lack. Miss Talmud has compiled it "from authentic folk material collected by Rendell Harris," with charming success. The music collected and written by Kurt Schindler reveals the composer's customary delight in folk expression. It is written for piano, violin and unison and two part (SA) chorus and solo. No. 3 has an ad libitum four-part chorus accompanying the solo. Parts for violin and chorus are available separately.

It is a work of sufficient plasticity to lend itself to simple or complete production, while whichever way it is handled it adds to the knowledge and experience of racial traditions. In 1931 it was put on by the Junior Players of The Neighborhood Playhouse.

There is a growing list of plays, cantatas and operettas, masques, etc., which give to the children or grownups playing with them, a sympathetic understanding of the past which is altogether salutary.

—Susan T. Canfield

A Christmas Choralogue. Music by W. B. Olds. [Carl Fischer Inc. Price 60c.] A composition for a Cappella Choir of Mixed Voices with Mezzo Soprano Solo and Narrator, this choralogue was written for humming voices as an accompaniment to the speaking voice, the narrator. It is scored for eight parts which lie well in the various ranges. With the exception of occasional low F and E for the second bass it is suitable for an average high school. The harmony is clear with comparatively little dissonance. The words are Biblical. Three episodes form its plan: I—The Annunciation; II—The Vision of the Shepherds, and III—The Visit of the Magi. It may easily prove a nice number for experiment in "choral speech," giving the part of the narrator to the group. The time involved is about twenty minutes, although if prefaced by a group of carols and enhanced by slides of some of the famous paintings of the Nativity, or even tableaux, it can easily become an entire program.

—Susan T. Canfield

American Indian Dance Steps. Transcription and analysis of the steps and dances by Bessie E. Evans; description and commentary by May G. Evans. [A. S. Barnes & Co., Inc. \$5.00.] Numberless Indian melodies have been adapted to our ears with results often poignantly beautiful if not altogether genuine. Others have been transcribed

as accurately as our notation permits by musicians devoted to the study of authentic Indian Song. In the field of body movement such devotion to an ancient culture has been entirely lacking prior to this study of the dance of certain Pueblo tribes of New Mexico. In production only Indian dancers or the very occasional artist of another race have taken pains to be authentic. Usually a limited number of steps have been used for dances of all types and of all tribes, creating a deceiving impression of the breadth and variety of primitive culture.

In this work the authors have recorded and analyzed the body movement so graphically that it is easily followed. Outline figures of the dance, drawn by J. Maxwell Miller under the supervision of the authors, are skillful suggestions of posture, step and feeling. Seven full page illustrations in color by Poyege, a San Ildefonso Indian, give costume and ornament in detail. The introduction by F. W. Hodge from the "Museum of the American Indian" vouches for the depth and soundness of the study and suggests the value of further researches among other tribes.

—Susan T. Canfield

The Rhythm of the Redman. By Julia M. Buttrey, with introduction, art section and illustrations by Ernest Thompson Seton. [A. S. Barnes & Co., Inc. \$5.00.] In contrast to the book of the previous review, this work makes no claim to ethnological correctness but frankly aims through combining steps used by the Indians of several tribes and in various dances to produce "authentic interpretations of the stories." This self-confessed lack of authenticity however applies only to the assembling of the steps and does not extend to the steps themselves. Miss Buttrey has woven steps into wholes which she believes more appealing to "White modes of thought." In some cases this involves the use of music of one tribe and dance of another while in others steps are suggested and left to the producer for selection and order. All steps are well described and illustrated. Part II, given over to ceremonies, is especially useful to the play leader and camp director as is Part IV, *Indian Graphic Art*. The book is valuable for use in recreation situations, schools, useful for girls and boys alike, while a wealth of material will prove of use in the production of the operetta.

—Susan T. Canfield

Sleeping Beauty. Tschalkowsky. Transcribed by Franz C. Bornschein, Text by Dorothy Rose. [M. Witmark & Sons. 60c.] This transcription for women's or treble voices of a work which has been popular since it was first completed in 1890 adds a colorful number to material for high school girls. The music is light and fluid, the lines direct, the parts nicely woven. The range is for the most part easy, but calls for an occasional low "G" in the alto and high "A" in the soprano. For those who wish to exploit its possibilities as a Choral-Ballet, a charming possibility, suggestions are cued in throughout the score.

—Susan T. Canfield

The Far Horizon. Music by Charles Wakefield Cadman, Libretto by Juanita E. Roos. [C. C. Birchard & Co. 75c.] In this Cantata for soprano, baritone and mixed chorus, Mr. Cadman has turned his attention to the Chinese motive. He has, used characteristic intervals and familiar themes with his accustomed easy and pleasing effect.

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THE SLEEPING BEAUTY.....P. Tchaikowsky
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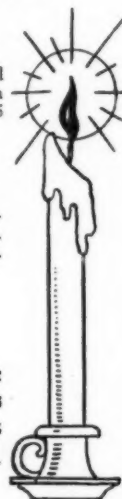
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—Susan T. Canfield

Other Cantatas: (1) The Fountain of Youth. Music by E. S. Hosmer, Poem by M. Josephine Moroney. [C. C. Birchard & Co. New SAB chorus parts 25c.] (2) The Christmas Story. Mondel Ely Butterfield. [H. T. FitzSimons Co. 50c.] A cantata for soli, chorus and organ.

Schlieder Creative Harmony Series, by Frederick William Schlieder. The Fundamentals: Part I, Major Mode. [Published 1934 by F. W. Schlieder, New York City.] This first book of the series promises an exhaustive study of the subject along pedagogical lines. No aspect of the beginner's study of the major mode is neglected, but hearing and feeling is given precedence over writing and reading, which is as it should be.

In the introduction the author states the vital elements that enter into the study of musical creation, which also aid musical appreciation and interpretative power. These are (note the order): 1—The Training of the Ear; 2—The Training of the Mental Faculties; 3—The Training of the Eye; 4—The Ability to Record What the Mind Sees, Hears and Knows; 5—The Ability to Give Expression to These Knowledges. In the pages following, the major mode is treated from these as-

pects, with abundance of practice and illustration.

This book is valuable for the teacher of Theory, Sight Reading and Ear Training; it is not intended for the student. I would specially commend it to those who are training teachers.

—Besse Edmonds Smith

Art Songs for School and Studio. Second year. Edited by Mabelle Glenn and Alfred Spouse. Medium High or Medium Low. [Oliver Ditson Company, Inc., Boston. \$1.00.] Of the twenty-three songs in this volume three are by Brahms, (Feldensamkeit, Minnelied and Sapphische Ode); three by Schubert, (Ave Maria, Hark, Hark the Lark and Frühlingsglaube); three by Franz, (Bitte, Er ist Gekommen and Am Leuchtenden Sommermorgen); two by Schumann, (Die Beiden Grenadiere and Im Wunderschönen Monat Mai); two by Grieg, (Ein Schwan and Solvejgs Lied); one by Tschalkowsky, (Nur wer die Sehnsucht Kennt). These speak for themselves. There is one Swedish folk song (When I was Seventeen). The remaining eight are by Denmore, Fisher, Henschel, Jensen, Manney, Sinding, Strickland and Watts. Preliminary pages discuss purposes, teaching procedure, an outline of theory covering breathing, tone, pronunciation, a discussion of diction and notes on each song.

—Huldah Jane Kenley

Pathways of Song. Compiled, arranged, translated and edited by Frank La Forge and Will Earhart. Volume I, High Voice; Volume II, Low Voice. [M. Witmark & Sons, New York. \$1.00 per volume.] La Forge occupies an eminence as accompanist and coach for singing artists comparable to that of Earhart in music education. We therefore open our volumes in confident expectation of good. Each contains twenty-three songs, not identical,—so that we have forty-six "enrichments of available material."

Most are from the classics, a bare half dozen in each volume from folk sources. All but one or two are in very limited range, lying in the middle of the voice. This and the smoothly flowing melodies make for ease of tone production and the holding of all tones evenly in line. In most cases both the original and English texts are given. The foreword notes that translations adhere to the original in mood and as to verbal quality or color, euphony and vocal ease. Each volume is to be available in both high and low editions.

—Huldah Jane Kenley

Kalmus Chamber Music Series. [E. F. Kalmus Orchestra Scores, Inc., New York, N. Y.] So far as the writer knows, the Kalmus Chamber Music Series is the first extensive American publication of master chamber works. To date the following string quartets have been reproduced:

(1) Beethoven. Vol. 1—Op. 18, Numbers 1, 2, 3, 4, 5, 6. Vol. 2—Op. 59, Numbers 1, 2, 3; Op. 74; Op. 95. Vol. 3—Op. 127, Op. 130, Op. 131, Op. 133, Op. 135. (2) Brahms. In one volume—Op. 51, Numbers 1 and 2; Op. 67. (3) Debussy. String Quartet. (4) Franck. String Quartet. (5) Haydn. Thirty Famous Quartets (in two volumes). (6) Mozart. Vol. 1—Eleven Famous Quartets, including Eine Kleine Nachtmusik. Vol. 2—Remainder of the Quartets.

These quartets are well engraved on a superior quality of durable paper and have been very substantially bound. In addition to cloth hinge support, the numbers in volumes are each provided with a heavy cardboard container that is beautifully made as well as durable. The quartets contained in the volumes are obtainable separately. The Kalmus Chamber Music Series will delight any lover of chamber music. Let us hope that trios and other works of the masters will follow.

—Lee M. Lockhart

Fundamental Harmonic Material, by Charles F. Giard. [Harlow Publishing Co., Oklahoma City, Okla. Price \$2.50.] This text addresses the average student. Its aim is to interest him. That end is sought by an appeal to creative instinct; the student does not harmonize given basses or melodies, but creates the entire expression. Musical taste must confirm "rules," else rules are unreasonably tyrannical. (Yet exercises for seventy-five pages are all in close position.)

Intervals are computed in steps and half-steps (instead of being known to the ear as scale relationships). Yet they are defined musically, consonant ones as having repose, dissonant ones as having tendency.

Keyboard harmony proceeds abreast of written work. Secondary chords are postponed until great facility has been gained with the principal triads and the dominant-seventh, and their inversions. Open position is at the same time introduced. Modulations, suspensions, anticipations, and passing tones are well presented, but altered chords and augmented sixths are left for a more advanced stage.

The selection and order of topics is distinctive, and the guiding principles are right. Function is nicely emphasized, particularly with reference to the musical uses of each chord. The book is therefore progressivist, but with some slight adhesions to older forms.

—Will Earhart

Symphony in B-flat (Finale, Allegro vivace), by Paul Fauchet. [Witmark Educational Publications, New York City.] The following is quoted from the foreword: "To Paul Fauchet, born in 1858, goes the distinction of having written, so far as has been ascertained, the first symphony for band. Brought out in 1926, this work is little known outside of France, where it received its first performance by the Garde Republicaine Band.

"The first American performance occurred on February 18, 1933, in Grand Rapids, Michigan, where it was presented by the Carleton College Symphony Band under the direction of James Robert Gillette, who is credited with the present re-instrumentation for American bands.

"A theme of vigorous, march-like character pervades the entire Finale of this Symphony. The secondary theme is thoroughly lyric and in sharp contrast to the martial intensity of the first theme. The intent of the composer is always clear-cut and to the point, so that the listener is never burdened with an overcrowding of figurations and thematic embellishments."

—Lee M. Lockhart

New Course of Study in Vocal Music (Junior and Senior High Schools) is announced in the Cincinnati, Ohio, Music Department Bulletin. This new course of study has been placed in the hands of teachers in the junior and senior high schools of Cincinnati and "during the year there will be opportunity for suggestions and modification and extensions of this report with a view to making it more serviceable in the schools," according to the Preface by Superintendent Edward D. Roberts. The committee which prepared the new course of study: Arthur Havlovic (Chairman for Senior High School), Mrs. Nelle C. Murphy (Chairman for Junior High School), W. E. Fisher, Harry Glore, Helen Greer, Mrs. Edith Harkins, Hazel Piercy, Helen Roberts, George Smith, Joseph Surdo, Mrs. Annette F. Manning and Ernest G. Hesser, Director of Music (Advisor).



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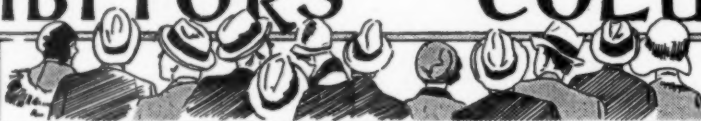
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Music Industry Shows Signs of Revival

HERE'S SOME GOOD NEWS for all who are interested in the advance of music and music education along a broad front: The piano business is picking up.

The sale of compositions for piano has increased 15 per cent.

Piano tuners are receiving more calls for their services.

These signs of a reviving industry are celebrated in an article on the editorial page of the *Boston Evening Transcript* under the heading, "An Old Friend Comes Back."

Prospect Lists Increase

"If you would surprise a friend," announces the *Transcript*, "tell him a truth he little suspects. Tell him the piano industry shows strong signs of revival. The recovery was first noticed some months ago. Piano factories, after long languishment, received an increase of orders last spring, and the quickening of popular interest has been evident ever since. Though summer brought its accustomed lull, the inquiry for pianos has continued active. At this moment, leading Boston dealers have the largest 'prospect lists' known at any time in their history."

Very heartening, too, is the tribute paid to music and music teachers by this newspaper in contrast to the campaign in other quarters to cut down music instruction in the schools on grounds of economy.

Teachers are Resourceful

"Nothing, after all, can take the place of creative effort of one's own making, or provide the inward satisfaction that an amateur may find in playing musical creations of others in his own way," the *Transcript* continues.

"Another cause of the recent advance has been the intelligent, resourceful work done by many piano teachers. A strong movement has come under way within the profession which invites the interest of the pupil, and encourages his personal enjoyment in learning to play the piano, before tiring him out with technical exercises. Again, the piano teachers, as they saw

children cut away from them during the depression, have adjusted their tuition fees, sometimes by arranging for class instruction, to the point which has led many parents to realize that they cannot afford to deny their children such helpful opportunity."

Music Not a Frill

It is the opinion of this department that the friends of music have not yet made an adequate challenge to the "fad" and "frill" type of argument against music in the schools. The defense is too prone to rest its case on the contention that times have changed and that "just because there were no special subjects such as these in grandfather's time is no reason why we should not have them now." It is true that we must attempt to meet the problems of the modern world in a modern way; but music education has a much stronger case to stand on than that which lawyers used to call "confession and avoidance."

More specifically, are we not in danger of making a strategical error by laying so much emphasis on "leisure-time activities?" The hours of labor and industry will grow shorter as civilization advances. This is our opportunity, we say; let us fill these extra hours with music. Let us not, however, permit ourselves to be maneuvered into the position of admitting that music is purely a leisure-time activity and therefore, as has been charged, an unnecessary luxury which we cannot afford.

Five Definite Merits

On the contrary, the case for music education is a positive one. Not only is it able to stand alone on its merits, but it contributes more than any single subject to the illumination of other subjects and the broad enlightenment of the mind.

In advancing our cause, let us state positively such definite merits as the following:

(1) Music is the most effective correlating factor in education. When combined with good texts, it increases the knowledge and understanding of literature, particu-

larly the great poems that have been set to music. The study of folk songs and the national styles of composers is an aid to geography. The social background of the people throughout history may be understood through an acquaintance with their music.

(2) The study of music, particularly harmony, has its mathematical side; it is also excellent mental training. Form and analysis in music are the essence of law, order, logic and symmetry as found throughout life in all its phases.

(3) The study of sound, or acoustics, is a part of science. Sound engineers have an important place in our modern world of the radio, the "talkies," the noise-proof buildings, the silent vehicles of transportation, etc.

(4) The advertising profession, particularly in radio, has demonstrated that music has a greater appeal for commercial purposes than any other commodity.

(5) Music in the schools is an absolute necessity in preserving the morale of the student body. A short period in the middle of the day devoted to music will do wonders by way of getting the students in such a frame of mind that they will tackle their other studies with enthusiasm. The three "R's" should be thankful for music that students do not revolt against their monotonous succession in the classroom.

Schwab on Music

All of these merits are capable of further elaboration and explanation, and even of addition. They have their practical applications, quite aside from the fundamental cultural and inspirational values of music which always receive their full measure of emphasis in any discussion of the sort.

The world knows Charles M. Schwab as a successful industrialist and business man. Yet this is what Mr. Schwab says about music:

"Some men seem to think that they lose a part of their masculinity if they confess to a love of music. Well, I love music and I think I have held on pretty well to the masculine side of my nature. There is a reach to music that other arts have not; it seems to get you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."

Changes in Exhibit Plans

▲ Since the announcement in the previous issue, some changes have been made in the personnel of those in charge of exhibits at the six Sectional Conferences. Charles E. Griffith of Silver, Burdett and Company will act for the Exhibitors Association at the Eastern Conference; Joseph A. Fischer of J. Fischer & Bro. will be in charge at the North Central Conference.

Additional details, plans and suggestions will be given in the next issue of the JOURNAL.



CONFERENCE REMINISCENCES
Exhibit Lounge—Northwest Conference, Hotel Olympic, Seattle, Wash., 1933

The Music Educators 1934 Yearbook

Addresses, papers, discussions from the 1934 (Chicago) conference as shown below are included in Part I of the 1934 volume. Parts II, III and IV are devoted to reference material and statistical data, including complete 1934 directory of members.

GENERAL TOPICS

Social Betterment Through Art, Ernest H. Wilkins, President, Oberlin College, Oberlin, Ohio.
The New Culture and the New Era, Philip LaFollette, former governor of Wisconsin, Madison.
The Relation of the Arts to the Purposes of Democracy, Alexander J. Stoddard, Superintendent of Schools, Providence, R. I.
Fusion of Art Forces with Life, Frederick M. Hunter, Chancellor, Denver University, Denver, Colo.
Education Through Music, from the School Viewpoint, C. H. Lake, Superintendent of Schools, Cleveland, Ohio.
Education Through Music, from the General Viewpoint, Rabbi James G. Heller, Cincinnati, Ohio.
The Value of Music in Education, Reverend D. F. Cunningham, Superintendent of the Archdiocesan Schools of Chicago.
Music A Fundamental in Education (Address of Welcome), William J. Bogan, Superintendent of Schools, Chicago.
Problems of Leisure, Lorado Taft, Chicago.
The Conference and the Leisure Time Program, Osbourne McConathy, Glen Ridge, N. J.
Music and the New Leisure, Eugene T. Lies, National Recreation Association, New York City.
Music and the New Leisure—Papers by: Mrs. Elmer James Ottaway, President, National Council of Women, First Vice-President National Federation of Music Clubs; August J. Pacini, Lions International; Mrs. William Arms Fisher, President, American Choral and Festival Alliance; Mayme E. Irons, representing National Congress of Parents and Teachers; Harry F. Glone, Supervisor of Community Music, Recreation Commission, Cincinnati, Ohio.
The Supervisor in Relation to Civic Agencies, Augustus D. Zanzig, National Recreation Association, New York City.
The Integrated Educational Program, Will Earhart, Director of Music, Pittsburgh, Pa.

MUSIC IN THE RURAL SCHOOLS

High and Low Spots in Rural School Music, Ada Bickling, Arthur Jordan Conservatory of Music, Indianapolis.
The Normal School's Responsibility in Rural School Music, Marguerite V. Hood, State Supervisor of Music, Helena, Mont.
The Relationship of Music in the Rural Schools to the Four H Movement, Catharine E. Strouse, Kansas State Teachers College, Music Theory in the Rural Schools, Edith M. Keller.

TEACHER TRAINING

Psychology: The Foundation of Teaching, James L. Mursell, Professor of Psychology, Lawrence College, Appleton, Wis.
Training School Music Teachers: The Story of a Questionnaire, Edna McEachern, State Teachers College, Upper Montclair, N. J.

COLLEGE AND UNIVERSITY MUSIC

Musicology in the American University, Otto Kinkeldey, Cornell University, Ithaca, New York.
Music in the Liberal Arts Program, Carl Bricken, University of Chicago, Chicago, Ill.
Round Table Discussion led by Paul J. Weaver, Cornell University, Ithaca, N. Y.

RESEARCH IN MUSIC EDUCATION

(Tests and Measurements)

Research in Music Education, Jacob A. Kwalwasser, Professor of Music Education, Syracuse University.
Music Research and Modal Counterpoint, Glen Haydon, Assistant Professor of Music, University of California, Berkeley.
A Brief Report of a Prediction and Guidance Program in School Music, Ruth Larson, Music Psychologist in the Public Schools, Rochester, N. Y.
Research Applied to Creative Music and to Power with Rhythm and Rhythmic Notation, Will Earhart.
The Influence of the Study of Musical Talent on Trends in Music Education, William S. Larson, Chairman of the Music Education Department, Eastman School of Music, Rochester, N. Y.
An Experimental Study (of Intelligence, Music Talent and Music Achievement as They Influence the Music Program of the Junior High School), Mary Ethel Wise, Director of Music, Theodore Roosevelt Junior High School, Syracuse, N. Y.

MUSIC SUPERVISION

Music Supervision, Russell V. Morgan, Director of Music, Ohio.
The Function of Research, John W. Beal, Director of Music, Northwestern University.
The Function of Inspection, T. P. Gidding, Director of Music, Minneapolis, Minn.
The Function of Teacher Training, Herman Music, Milwaukee Public Schools.
The Function of Guidance, John C. Kendel, Director of Music, Colorado.
The Function of Administration, George Music, Philadelphia, Pa.
Discussion—Ralph W. Wright, Director of Music, De
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VOCAL MUSIC

Benefits in Speech and Appreciation of Music, Training the Singing Voice, Marshall B. Yale Glee Club, New Haven, Conn.
Voice Training as a Basis for High School Music, Supervisor of High School Vocal Music, Senior High School Voice Training Classes, Teacher of Voice, New York City.
Vocal Music—Junior and Senior High School, Director of Music, Albany, N. Y.
The Inclusive Chorus in the High School, L. of Music, Ithaca, N. Y.
After High School—What?—Helen M. Hosmer, Potsdam, N. Y.
The Junior School Chorus, Kenneth G. Keller, Schenectady, N. Y.

Ability Grouping in Music Education—The Elementary Choir, Ernest G. Heiser, Director of Music, Cincinnati, Ohio.
The Elementary Choir—Its Organization and Administration, Howard N. Hinga, Supervisor of Elementary Music, Rochester, N. Y.
The Development of Small Vocal Ensembles in the Junior High School, Lawrence Yingling, Winnetka, Ill.
The Spirit of the Sixteenth Century Polyphonic Music, Reverend Edwin V. Hoover.
Ensemble Writing by Contemporary American Composers, Jacob A. Evanson, Professor of Choral Music, Western Reserve University, Cleveland, Ohio.
Voice Problems in the Ungraded School, Irene L. Schoepfle, Santa Ana, Calif.
The Development of Small Vocal Ensembles in the Senior High School, Marian Cotton, New Trier Township High School, Winnetka, Ill.
Small Vocal Ensembles in the Large City System, Russell V. Morgan.
Determining a Fair Balance Between Music Reading and Skills and Social and Recreational Singing, Margaret Taylor Shepard, Supervisor of Music, Riverside, Ill.

INSTRUMENTAL MUSIC

Higher Standards for the School Orchestra, George Dasch, Conductor, Chicago Little Symphony Orchestra.
The Place of the Band in the Making of a Musical People, Lee M. Lockhart, Supervisor of Instrumental Music, Pittsburgh, Pa.
Some Aspects of the Marching Band, Mark H. Hindsley, Supervisor of Instrumental Music, Cleveland Heights, Ohio.
Community Service Through Instrumental Music, William D. Revell, Supervisor of Instrumental Music, Hobart, Ind.
Materials and Equipment for the Instrumental Class, LaVerne Irvine, Westchester, Pa.
Instrumental Music in Elementary Schools, Helen M. Hannen, Supervisor of Music, Cleveland, Ohio.
Problems of Class Instruction from the Teaching Standpoint, Lena Milam, Beaumont, Tex.
Organization of Free Classes, Fowler Smith, Detroit, Mich.
Organization of Tuition Classes, Sherman Clute, Rochester, N. Y.
Demonstration—Cooperative Violin Class Teachers, Wilfred Schlager, Kansas City, Mo.
Class Piano Instruction, Rudolph Reuter, Chicago.

MUSIC THEORY IN THE HIGH SCHOOLS

Music Theory in the High Schools (Introduction), Francis Findlay, Director Public School Music Department, New England Conservatory of Music, Boston.
Summary of the Final Report of the Committee on Music of the Secondary Education Board, Peter W. Dykema, Teachers College, Columbia University.
The Importance of Solfege as a Secondary School Subject, Melville Smith, Professor of Music, Western Reserve University, Cleveland, Ohio.
Discussion—Karl W. Gehrkens, Oberlin College, Oberlin, Ohio; Paul J. Weaver, Head of Music Department, Cornell University, Ithaca, N. Y.; Peter W. Dykema, Teachers College, Columbia University; M. H. Rusch, State Teachers College, Milwaukee

MUSIC INSTRUCTION BY RADIO

Three Years of Elementary Radio Music Instruction, Myrtle Head, Supervisor of Music, Cleveland, Ohio.
Music Instruction by Radio, Louis Woodson Curtis, Director of Music, Los Angeles, Calif.
Problems in Radio Music Education, Edgar B. Gordon, University of Wisconsin, Madison.

FESTIVALS AND CONTESTS

An Outlook on Festivals and Contests, C. M. Tremaine, Director, National Bureau for the Advancement of Music, New York City.
Philosophy and Practice of Adjudication, Sir Hugh Robertson, Glasgow, Scotland.
The Festival Contest, Adam P. Lesinsky, President of National School Orchestra Association, Whiting, Ind.
Contests and Festivals in New England, Harry E. Whittemore, Somerville, Mass.
Contests and Festivals

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